The... MAND PAINTER



CREATER PRINTING INDUSTRY NUMBER AUGUST NINETEEN TWENTY TWO

Be one of the quarter of a million that will visit the Graphic Arts Exposition in Boston August 28 to September 2, inclusive.

Twenty-five nationally-known printers will exhibit specimens of their own Monotype printing. It will benefit the buyer of printing as well as the producer to study the methods by which these Monotype printers satisfy the most exacting demands of their customers.



LANSTON MONOTYPE MACHINE COMPANY

The Monotype PHILADELPHIA The Barrett

NEW YORK

CHICAGO

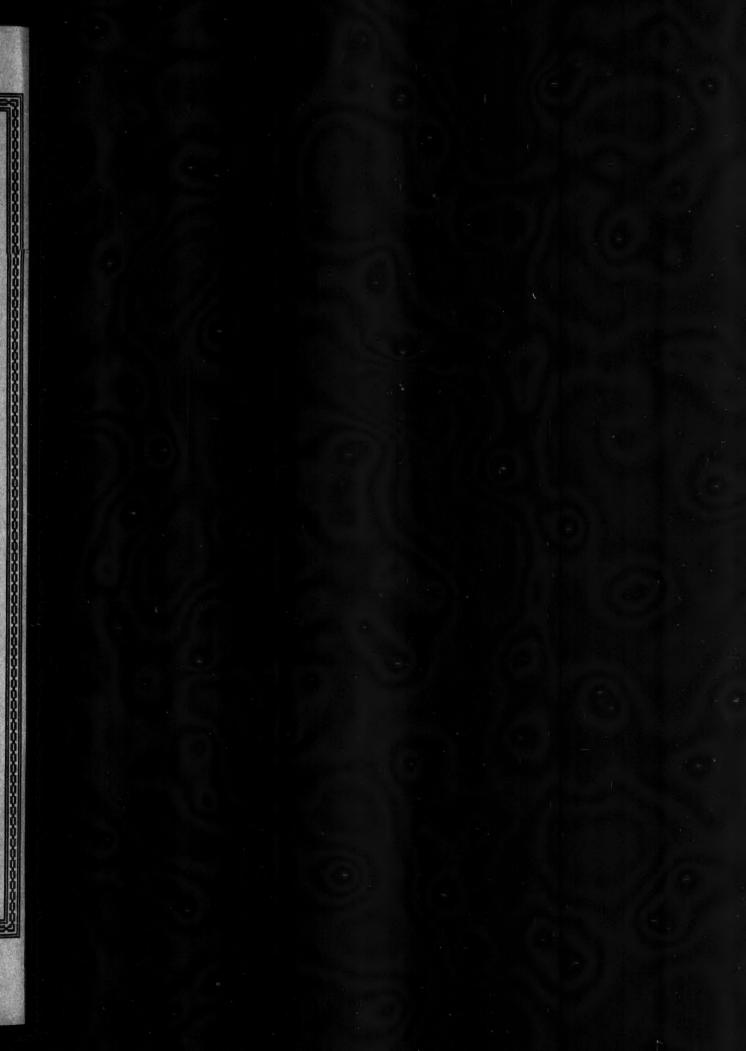
BOSTON

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TRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA: SAN FRANCISCO

The Barrett Adding, Listing and Calculating Machines are Merit-Proved and Monotype-Made. Proves the work—





Automobiles, Watches and Bond Paper



HAT greater virtue than dependability?

Not the automobile which takes you there—but which doesn't get you back.

Not the watch which is almost right and which makes you miss a train by only thirty seconds.

If we were summarizing every virtue (and there are a lot of them) of Lakeside Bond in one word, that word would be DEPENDABILITY. And it isn't merely manufacturing dependability. It is customer-dependability as well. When you sell an order of Lakeside Bond stationery, you provide a value which keeps the customer coming back. Just like all the rest of us, when he is satisfied with a good article, he wants it again.

As evidence of this, Lakeside Bond is sold in a greater annual tonnage than any other high grade bond of the same class, according to comparative records of manufacturing volume. The same manufacturer has produced it for almost a quarter of a century, which obviously means complete standardization of materials (carefully sorted rag and a fractional percentage of first grade imported sulphite). In twelve colors, of thorough uniformity in tone and depth.

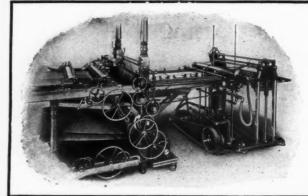
When the customer says, "Give me a good grade of bond, show him specimens in File No. 141 of your specimen cabinet.

Then his complete satisfaction is assured

BRADNER SMITH & COMPANY

175 West Monroe Street CHICAGO

Telephone Main 2060



HICKOK **Automatic Paper Feeders**

The days of real competition are here again. In order to survive, your ruling plant must be equipped with the most up-to-date and labor-saving machinery. The Hickok Ruling Machinery and Feeders are the last word in efficiency. We have been in this business over seventy five years.

THE W. O. HICKOK MFG. Co.

ESTABLISHED 1844

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens, Bookbinders' Machinery

Superior Type Metals

Those who want a metal suitable for both linotyping and stereo-typing will find HOYT Combination Linotype and Stereotype Metal thoroughly satisfactory. It too is backed by the HOYT guarantee. We Also Make

Hoyt Faultless Linotype Metal Hoyt N. P. Stereotype Metal Hoyt Standard Electrotype Metal

Let our service department help YOU solve YOUR type problems.

HOYT METAL CO. St. Louis Yew York City

The INLAND PRINTER

Vol. 69, No. 5

HARRY HILLMAN, Editor

Andust 1922

Published Monthly by

THE INLAND PRINTER COMPANY

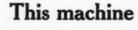
632 Sherman Street, Chicago, U.S.A. New York Advertising Office, 41 Park Row

TERMS - United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Better Books and Catalogues

Why not write, or send in samples of your complicated stripping? We will show you saving.



This machine eliminates the most expensive, yet simplest operation in book-

binding. It frequently does as much as ten men or women can do, without effort. The longer the sheet or book the quicker the machine. It has four speeds. It will strip

1/2" in the center of saddle stitched pamphlets, printed on enameled paper, making it a better catalogue, fit to open without fear of falling away from the stitches.

The paper covered, side-stitched, or sewed, book need no longer be an eve-sore when the book falls out of the cover. The Brackett puts a strip between the cover and the outer leaves, thus keeping the cover in place. Index sheets, end sheets for any style of book can be made with the machine.

It will strip books 3/4" thick with gummed cloth, or will glue the cloth, or drilling. It will handle the heaviest materials, such as buckram.

As a money maker the machine can not be excelled

· EXHIBITOR · Boston Graphic Arts Exposition

The Brackett Stripping Machine Co. ... Topeka, Kansas

Over 10,000 Sets of These Miniature Folds Are in Use—Have You Your Set?



Get your salesmen, layout men, stone men and bindery operators sets of these miniature folds for the Dexter Standardized Jobbing Folder.

The use of these folds makes for economy not only in the Bindery, but also in the Press Room. They are all adapted to work and turn forms without tumbling

the sheet, and in many cases cut the presswork in half.

A careful analysis of folding requirements made by this company shows that approximately 98% of booklet, catalog and house organ folding comes within these thirteen standard folds.

Send for your set today.

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders Cross Continuous Feeders, Dexter Pile Feeders, Automatic Clamp Cutters, Kast Stitcher Feeders and Wire-Stitching Folders

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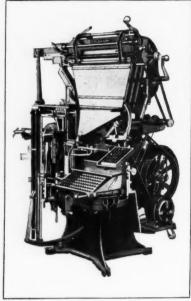
CLEVELAND

DALLAS

ATLANTA

SAN FRANCISCO

YOUR OPPORTUNITY



MODEL 3

The Boston Graphic Arts Exposition
Monday, August 28, to Saturday, September 2

This Exposition offers an opportunity for every printing craftsman to study the new methods, processes, and improvements in his particular line. It will be your opportunity to study the LINOGRAPH.

INVESTIGATE

All the claims we have made for it. See and understand just why it is the simplest, fastest, most efficient and economical slug-casting machine.

COMPARE

It—part for part—action for action—feature for feature, with other machines.

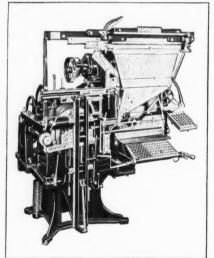
CONSULT

The many enthusiastic LINOGRAPH owners and operators at the show.

Operate It Yourself

Both Model 1 and Model 3 LINO-GRAPH will be on display at Booth 66. There you will be welcome to sit down at a LINOGRAPH—operate it; study it; give it any test you desire; and discover for yourself just why the LINOGRAPH is such a successful and profitable line-casting machine.

Should you not be fortunate enough to be able to go to Boston—we will furnish you with names of nearest users. Write for them.

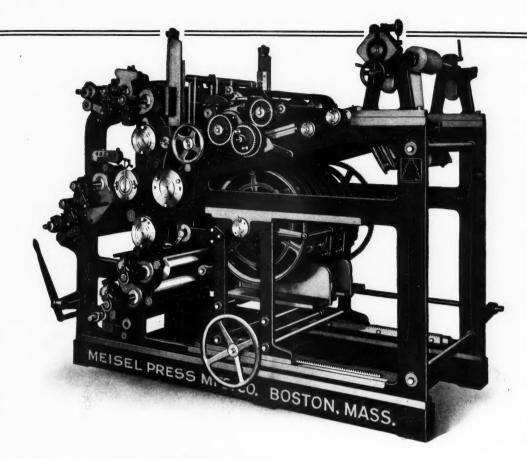


MODEL 1

THE LINOGRAPH COMPANY

Davenport, Iowa, U.S.A.

EUROPEAN REPRESENTATIVE ETABLISSEMENTS PIERRE VERBEKE BRUSSELS, BELGIUM AUSTRALASIA, SOUTH AMERICA PARSONS & WHITTEMORE 299 BROADWAY, NEW YORK CITY



Meisel Efficiency Reduces Costs

MEISEL Automatic Printing Machinery solves the problem of how to produce big jobs at a reasonable cost. A large number of Meisel Presses are making substantial profits for their owners by producing labels, tickets, sales books, manifold work of all kinds, coupons, wrappers and other specialties in large quantities and at a lower cost than is possible with ordinary pressroom equipment.

The press shown above is one of our latest models, a small size adjustable rotary. It produces the same high grade of work as our larger rotaries. It prints either two or three colors at a speed of 4,000 to 7,000 revolutions of the printing cylinder per hour, depending on the class of work and grade of paper used. This press delivers in single sheets making it especially adaptable to label work where heavy color is required.

Call on us while in Boston or at Exhibit 120

Delegates and visitors to the Graphic Arts Exposition are cordially invited to visit our plant which is within easy reach of the Mechanics Building. Owing to the extensive line of presses we manufacture it would be impossible to arrange a representative exhibit at the exposition. At our factory we have many kinds of presses, both bed and platen and rotary, which we shall be pleased to demonstrate to all interested visitors. You will be welcome whether you intend to buy or not.

MEISEL PRESS MFG. CO.

944-948 Dorchester Avenue, Boston, Mass.

This trade-mark appears on every press we manufacture. It is your guarantee of honest construction and durability.





A Solid Bar of Pure Copper to Make Thick Royal Shells

Men, Methods and Materials All Infinitely Superior



Superior electrotypes are the result of superior workmanship, scientific methods, and the very best materials obtainable.

Royal uses nothing but the best—the best copper—the best nickel—the best tinfoil—the best backing-up metal—the best moulding lead—the best moulding wax—and so on through the entire list.

No buyer of duplicate plates to be used on high-class printing can afford to ignore the vital importance of Royal's scientifically set standards of materials. Then, given a plant with every conceivable facility for doing the work right, the rest of the program is up to our men, making a combination which we sincerely believe to be absolutely unbeatable.

You are now able to buy materials, the methods, and the skill of our craftsmen at ten per cent less than this unbeatable combination cost previous to June 1, 1922. To some this reduction may be a special attraction, but first cost is not the factor which we are in the habit of featuring in connection with Royal Electrotypes. However, we urge you to send for a Royal scale and perhaps you will be surprised to find that you can buy Royal electrotypes for no more than you are now paying for something else.

Royal Electrotype Company

Exhibitor Graphic Arts Exhibition Boston, August 28 to September 2

Philadelphia

The Pioneers That Blazed the Trail



T is very appropriate that Boston will hold the biggest and best graphic arts exposition ever held anywhere in the world. Boston was the birthplace, in this country, of the first printing

press, first platemaking, first color printing, first coated paper making, first printing office and many other first printing inventions too numerous to mention here.



The Second Educational Graphic Arts Exposition to be held in Mechanics Building, Boston, for one week, August 28 to Sep-

tember 2, 1922, besides showing all the historical exhibits connected with the printing industry, will have in actual operation all the latest machinery and equipment of the leading manufacturers of the printing and allied industries.

Besides the educational features of the Exposition you will enjoy Boston's famous surf beaches, harbor boat sails, historic shrines, fresh sea food and shore dinners.

Can you afford to miss such a wonderful educational and vacation treat?

This concern is pleased to contribute the above space to boost the Exposition and will be an exhibitor at the show.

THE CIEVEIAND FOIDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building Control PHILADELPHIA: The Bourse

CHICAGO: 532 S. Clark Street

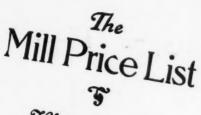
BOSTON: 101 Milk Street

of thi

the N
of the
Brand

SAN FRANCISCO: 824 Balfour Building

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada



Velvo-Enamel Marquette Enamel Sterling Enamel
Westmont Enamel

Pinnacle Extra-strong Embossing Enamel

Westvaco Ideal Litho.
Westvaco Super

Westvaco M.F.
Westvaco Egsbell
Westvaco Text
Westvaco Text
Westvaco Cover
Westvaco Cover
Minerco Bond
Origa Writing
Westvaco Index Bristol
Westvaco Post Card Westvaco M.F.



The Westvaco Mill Brand papers itemized in The Mill Price List (issued monthly) are recognized as maximum grade values.

Their pressroom performance over a long period of vears has won for each grade an enviable reputation.



See reverse side of this insert for the National List of the Westvaco Brand Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta The Chatfield & Woods Co. Augusta, Me. The Arnold-Roberts Co. **Baltimore** Bradley-Reese Company Birmingham Graham Paper Company The Arnold-Roberts Co. Buffalo The Union Paper & Twine Co. West Virginia Pulp & Paper Co. Cincinnati The Chatfield & Woods Co. Cleveland The Union Paper & Twine Co. Graham Paper Company Des Moines Carpenter Paper Co. The Union Paper & Twine Co. El Paso Graham Paper Company Houston Graham Paper Company Kansas City Graham Paper Company

Milwaukee

E. A. Bouer Company

Minneapolis Graham Paper Company Nashville Graham Paper Company New Haven The Arnold-Roberts Co. New Orleans Graham Paper Company New York West Virginia Pulp & Paper Co. Norfolk, Va. Richmond Paper Co., Inc. Carpenter Paper Co. Philadelphia Lindsay Bros., Incorporated Pittsburgh The Chatfield & Woods Co. Providence The Arnold-Roberts Co. Richmond, Va. Richmond Paper Co., Inc. The Union Paper & Twine Co. St. Louis Graham Paper Company Graham Paper Company Washington, D. C.

R. P. Andrews Paper Co.

R. P. Andrews Paper Co.

York, Pa.

7th Reason

WHY the INTERTYPE IS
"The Better Machine"

This is the seventh of a series of practical talks on Intertype features. More will follow. Watch for them!

Better Slugs-More Slugs



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When developing composing machines of wide range, Intertype designers have never lost sight of dependable operation. They could at any time produce machines of marvelous versatility—machines that would do all kinds of exhibition "stunts"—but until such machines can be made to work continuously, under ordinary operating conditions, they are never offered to the trade by the Intertype Corporation.

Intertype Model D-s.m., with a range from 5-point up to full width 36-point bold and 60-point bold condensed, setting slugs up to 42 ems wide, without assembling and distributing complications, is the leading exponent of practical—profitable—non-distribution.

The construction details described below are among the thirty major improvements and simplifications which make the Intertype dependable. These and other features appearing in this series maintain the truth of our slogan: "The Better Machine."

LEFT—Intertype Improved Screw-Bearing Knife Block.
RIGHT—Large Crucible and Universal Mouthpiece.
Send for illustrated leaflets about these and other
Intertype Improvements.

Screw-Bearing Knife Block

Full floating knife is so supported that it cannot gouge the slugs or trim unequally and thus cause buckling of the column.

Movable knife banks firmly at each end, instead of in the center only. Insures parallel slugs.

Contains about one-third as many parts as other universal knife blocks.

All point settings from 5- to 36-point. Odd or bastard settings easily provided for without interfering with standard settings.

Two adjusting stops provide for instant changes from one setting to another without looking at dial.

Improved Metal Pot

Holds about one-third more metal than other pots. This helps to insure uniformity of temperature and saves time for the operator.

An auxiliary gas burner is provided, which reaches up through back of pot and heats metal in and around well. Makes for uniform temperature, helps prevent cracking of pot from expansion, and reduces time required for "heating up."

One standard mouthpiece for all kinds of work, including head-letter.

Sensitive Gas Governor

No mercury required.

Governor actuated by heat in crucible only, not by heat under mouthpiece.



Simple construction; quick action; sensitive to temperature variations.

Adaptable to all conditions by convenient adjusting screw.

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, BROOKLYN, N. Y.

550 Rand McNally Building, CHICAGO 303 Glaslyn Building, MEMPHIS

560-C Howard Street, San Francisco

Canadian Agents, Toronto Type Foundry Co., Ltd.

Exhibitor, BOSTON GRAPHIC ARTS EXPOSITION, August 28th to September 2d

The All-Around, Profit-Producing **Two-Revolution Cylinder Press**

The Lee Press will handle every kind of work expected of a high-class, two-roller, two-revolution press, and will deliver a superior product at a price that will make money for the user.

In its moderate first cost, low cost of operation and up-keep it represents the best possible investment a printer can make in a cylinder press.

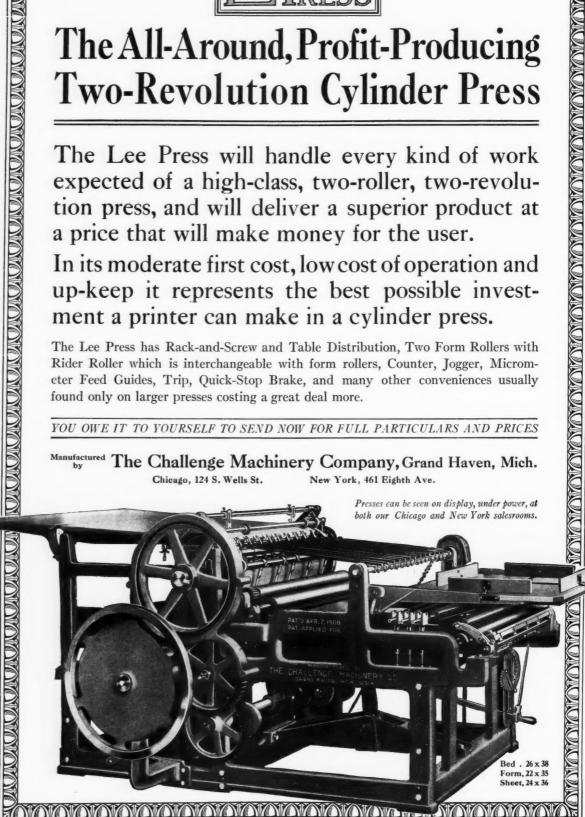
The Lee Press has Rack-and-Screw and Table Distribution, Two Form Rollers with Rider Roller which is interchangeable with form rollers, Counter, Jogger, Micrometer Feed Guides, Trip, Quick-Stop Brake, and many other conveniences usually found only on larger presses costing a great deal more.

YOU OWE IT TO YOURSELF TO SEND NOW FOR FULL PARTICULARS AND PRICES

Manufactured The Challenge Machinery Company, Grand Haven, Mich.

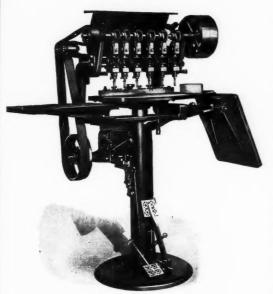
Chicago, 124 S. Wells St.

New York, 461 Eighth Ave.



Berry Round Hole Cutter

WITH FOUR EXTRA HEADS



BERRY No. 4

THIS machine is indispensable in the manufacture of blank books, loose leaf devices, catalogues, directories, index cards, calendar pads, or anything requiring round holes.

This is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation.

Ours is also the only machine that will drill holes as far from the back edge of the material as is necessary.

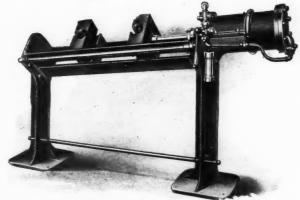
Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once.

We strongly recommend individual motor drive for this machine. It requires a 2 H.P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models. Write for literature.

Boston Graphic Arts Exposition

Berry Horizontal Signature Press

WITH this machine, signatures, catalogs, books and so on are quickly and uniformly compressed into easily handled bundles. This press is fitted with a 10-inch cylinder that gives a 14-inch stroke. Blocks are 10½ x 10½ inches. Extensions may be added to the blocks, if necessary, in order to accommodate sheets a few inches larger than this. We also build this machine in upright model.



BERRY MACHINE CO.

309 North Third Street

ST. LOUIS, MO., U. S. A.

"B" in Boston Aug.28-Sept.2

250,000 People From All Parts of the World

Are expected to attend the Exposition. Plans are completed for their comfort and entertainment. Boston is famous for its surf beaches, sea food and shore dinners, parks and historical places of interest. The Second Educational Graphic Arts Exposition to be held in Mechanics Building, Boston, for one week, August 28 to September 2, 1922, will show all kinds of machinery of the printing and allied industries in actual operation from the raw materials to the finished product.

The Exposition is an educational and vacation treat. You cannot afford to miss it.

The above space is gladly contributed by this concern, which will be an exhibitor at the show.

Indiana Chemical & Mfg. Company

Department I-7, 135 South East Street INDIANAPOLIS, INDIANA, U. S. A.

23-25 EAST 26th ST., NEW YORK CITY 608 SOUTH DEARBORN ST., CHICAGO

Pacific Coast Agents: GEO. RUSSELL REED COMPANY San Francisco, Seattle, Portland Canadian Agents: SINCLAIR, VALENTINE & HOOPS, Ltd. Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Limited 35/37 Banner Street, London, E. C. 1



Save Time Improve Quality of Work Increase Profits

We Specialize in

Composing and Pressroom Equipment

Latham Register Hooks and Bases
Warnock Century Hooks and Bases
Wesel Hooks and Diagonal Bases
Rouse Hooks and Bases
Challenge Hooks and Bases
Challenge Hooks and Bases
Hancock Perfection Lineup Machine
Mashek Patent Form Trucks
Rouse Paper Lifts
Rouse Roller Cooling Fans
Hacker Plate Gauge and Rectifier
Hacker Poco & Potter Proof Presses
Riebe Quoins, Guides and Keys
Challenge Quoins
Rouse Mitering Machines
Page Fountain Dividers

Johnson Roller Racks and Overlay Tables Rouse Tympan Holders

Cylinder Press Seats

Electric Welded Steel Chases for Cylinder and Job Presses

Morgans & Wilcox Iron Furniture, Regular and Mammoth

Challenge Iron Furniture, Regular and Mammoth

Morgans & Wilcox Slauson Cylinder and Job Press Locks

Doyle Electric Heater for Cylinder, Kelly and Miller Presses

Utility, Johnson & Dietrich Gas Heaters for Cylinder Presses

Warnock & Hoerner Shute Boards for Patent Base Plates and Mounted Plates

Latham Automatic Registering Co.

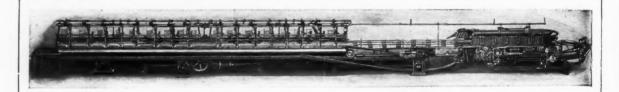
CHAS. J. KANERA, General Manager

608 South Dearborn Street, Chicago

170 Fifth Avenue, New York

JUENGST Gatherer, Stitcher and Coverer

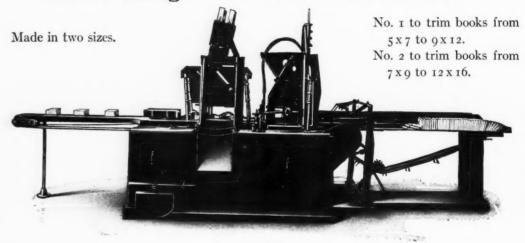
THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer



PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE Co., Inc. 416 N. Y. World Building, New York City

The Use of Our Inks

by the many high class magazines which set the standard in printing is proof of their quality.

The success of these publications must greatly depend on their attractive appearance.



WRITE FOR SPECIMENS

SIGMUND ULLMAN COMPANY

New York Factories and Main Offices
Park Avenue and 146th Street

CHICAGO 501 Plymouth Court

Hamilton (Mashek) Form Truck No. 809



In actual use at Manz Engraving Company, Chicago.



N ELEVATING form truck with easy adjustment from 35 to 46 inches; accurately made of best grade material; positive in action and so easy to operate that it is almost automatic. All gears operate smoothly. Table top is made of 11-gauge steel, heavily reinforced and swivels on a central axle, making it easy to tilt. The axle bearings fit in sockets attached to fast ball-bearing adjusting screws at each end of the truck.

The above illustration shows the truck in use with workman transferring form from imposing frame to table top. Lower view shows the top swung back in position for transferring between lock-up section and press or vice versa. Chase slides into channel (A) at back of table top and is further secured by clamp at (B).

The safest and best method for easy, rapid and safe handling of large forms in chase, either with or without cross-bars. Gears (C) on each end of the frame, operating independently, permit easy adjustment of table top to meet any condition of unevenness of floor.

When the form is placed on this truck, the table top holding the form can be folded as shown in lower illustration and wheeled through a two-foot space.

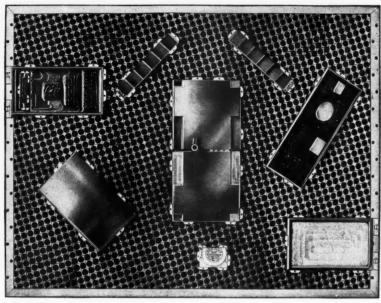
Manufactured by

The Hamilton Manufacturing Company TWO RIVERS, WIS.

Eastern House, RAHWAY, N.J.

FOR SALE BY ALL PROMINENT TYPEFOUNDERS AND DEALERS

EQUIP YOUR JOBBERS with BLATCHFORD BASE



Kelly press form outside 171/4 x 221/4, inside 161/4 x 211/4

Full capacity of printing surface of press. Close margins, ½ inch between plates. Plates various sizes and shapes at any angle. Interior lock-up of imprints Catches inserted without lifting plates.

Base chase high supporting plates. Fifty per cent less weight than cast iron bases. Solid where other light bases spring. Fast where other bases are barely possible. Possible where others fail to take small plates.

Send us your platen press chase and we will fill it with base at 14 cents a square inch and supply catches at \$1.00 each. If we supply chase we will charge market price.

We make quoinless chases on the multiple of $1\frac{1}{4}$ inches in sizes up to 50×70 . All bars are interchangeable and allow a variety of sizes.



Operating Pin

Our pin catch is made on the expansion principle. The contracted catch can be inserted with plates in position even though margin between plates be as close as one-quarter of an inch. Each catch swivels and, being supplied with an exclusive working field, is free from interference of other catches. This gives the advantages shown in the Kelly form. A test on your jobber will convince you of its superiority and its many advantages in catalogue and close register work on your large presses.



E. W. BLATCHFORD CO.

230 N. Clinton Street Chicago, Ill.

World Building New York, N.Y.



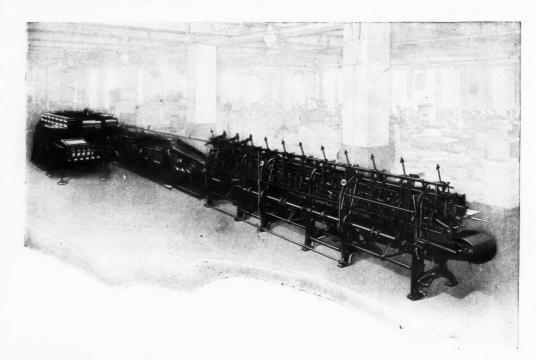
· EXHIBITOR · Boston Graphic Arts Exposition

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

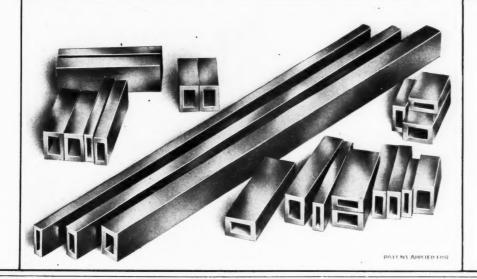
Write for particulars or let us know when a salesman can call.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway NEW YORK CITY, N. Y. 609 South Clark Street CHICAGO, ILLINOIS

63 Hatton Garden LONDON, E. C. No. 1, ENGLAND

EFFICIENT and ACCURATE FURNITURE WILL SAVE YOU TIME and MONEY ON EVERY JOB



CONSIDER THIS PRODUCT

The first consideration one gives when contemplating the purchase of laborsaving furniture is the service it will render and the quality of the product. These requirements are fulfilled by the following features:

ACCURATE AND SMOOTH. That it is absolutely accurate as to point size, perfectly smooth and made on especially built machines, one can readily see the advantage of this material for makeup and lockup. Supplied in two foot strips or cut to pica lengths.

CONSTRUCTION AND STRENGTH. "Pittsburgh" Metal Furniture is built with a hollow center, which gives more square inches per pound than would solid furniture, and its strength is in no wise decreased. In three sizes: 18, 24 and 36 point.

COST. The cost, considering its many advantages, is so small that we leave it to your honest judgment. You cannot afford to run your composing room without an abundant supply.

Let Us Tell You About It-Write for Samples and Circular



18, 24 and 36 Point Furniture 2 foot Lengths Price Per Lb. 20c Pica Lengths 5c Lb. Extra



PITTSBURGH MONOTYPE COMPOSITION

CompanyMANUFACTURERS BLDG. PITTSBURGH. PA.

Attention: Mr. Kelly Press Printer—

The Landis Press Inc.

CHAS. S. BOLL, PREST.
JOHN P. MELICK, VICE PREST
CHAS. W. BOLL, TREAS.
CHESTER P. REEM, SUPT.

BANK STATIONERS

PRINTERS
ENGRAVERS
LITHOGRAPHERS
BLANK BOOK MAKERS
OFFICE OUTFITTERS

HARRISBURG, PA.,

May 25, 1922.

Mr. Leslie D. Hoff, President, Leslie D. Hoff Manufacturing Co., 330 Belmont Ave., Newark, N. J.

My dear Mr. Hoff:

I had the pleasure of buying one of your Hoff Combination Attachments with three extra perforator arms, a short time ago, and used your perforator without the use of the band for the perforation of some coupons I was numbering twelve-up, perforating in four places, and the perforation has not only been perfect, but we have had no trouble whatsoever with the attachments, and were so delighted with it that a short time afterwards placed an order with you for another attachment on our second Kelly Press. On this press we are printing the coupons twenty-four-up, slitting the sheets in half, so that when they come off the press they are printed twelve-up, ready to be numbered, and the slitter has worked absolutely 100% perfect, slitting straight, without any variation whatsoever, making the smoothest cut I have ever seen, outside of a cutting machine with an extra sharp knife, and the beauty of it is that you get the same results without the second handling and cutting.

I am just writing you this letter to let you know how extremely well pleased we are with these two attachments, and they are really invaluable, not only from the standpoint of the saving of time, and the speeding up of production, but a lso from the feat that the perforator perforates five times better than the rule perforation, and just as good as the Rotary perforator, which necessitates running the sheets through the second time, while your attachment does it all at one impression.

We wish to congratulate you on the Hoff Combination Attachment, and we would be very pleased to recommend this to any of your Kelly users, because it has certainly turned out to be 100% efficient and satisfactory in every way.

Very truly yours,

CWB: MS

Chan, Bolf

TREASURER.

The Hoff Combination Slitter, Perforator and Scorer

(For Kelly and all Cylinder Presses.)

Manufactured by LESLIE D. HOFF MANUFACTURING CO.

330 Belmont Avenue, Newark, N. J.

MEET US AT THE BOSTON SHOW-AMERICAN TYPE FOUNDERS EXHIBIT.

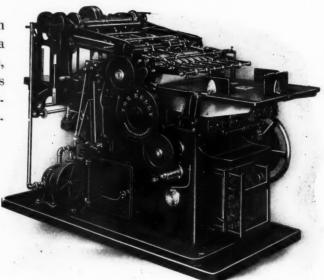
Make the Effort: Success Will Follow

THE Platen Press Printer can afford to go the limit to buy a Little Kelly Automatic Job Press, because it completely outclasses all other job presses as a moneymaker. Many owners have discovered that the Little Kelly pays for itself easily and quickly because of the extraordinary profits it earns.

The Little Kelly immediately broadens the Platen Press Printer's field of operation and opens new sources of profit. The mechanical feed platen cannot do this—its only econ-

omy is in feeding; it does not affect in the slightest degree the range or quality of the work its user may do, or the speed of the press.

Compared with any mechanical feed platen press, the Little Kelly, under equal conditions, gives twice the output at the lowest labor cost, on the average work of a job office; it prints larger forms; it prints easily and automatically a con-



Kelly Automatic Job Press-a Half Super-Royal, plus

siderable range of work on stock which mechanical feed platens cannot attempt; it has better inking facilities, including automatic double rolling; it prints the rough work swiftly, and when quality is required its product is unexcelled; it is easy to operate—make-ready is easier on a cylinder than on a platen; it saves space, occupying less space than a half superroyal platen, and the workman likes it.

Do not let timidity discount your success. Buy for success!

Consult the manager of the nearest selling house or agency. If you can afford to buy a mechanical feed platen you can afford to buy a Little Kelly

FOR FULL PARTICULARS APPLY TO NEAREST SELLING HOUSE OF THE

AMERICAN TYPE FOUNDERS COMPANY the Developer and Manufacturer of the Kelly Press; and also to BARNHART Bros.

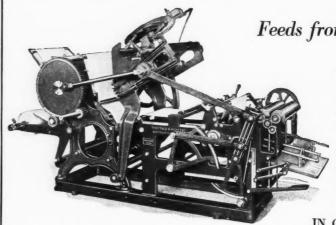
& SPINDLER, Washington (D. C.), Dallas, Omaha and Seattle, and Toronto Type Foundry Company, for Canada east of Port Arthur, In Canada west of Port Arthur, American Type Founders Company, Winnipeg.

SET IN MEMBERS OF THE BODONI FAMILY

Folders Folder Feeders **Press Feeders** Wire Stitcher Feeders Cutters Roll Feed Job Presses **Gathering Machines Covering Machines Round Hole Cutters Pneumatic Appliances Bundling Presses** Slip-Sheet Separators Sheet Varnishers **Tipping Machines Ruling Machines Ruling Machine Feeders** Register Line-up Tables **Press Slitters** Etc.



Investigate!



Feeds from the Roll!

Perforates, Punches, Slits, Cuts into sheets, or, Rewinds.

Can be made to Print in two colors, Back up form, Collate duplicates

IN ONE OPERATION

The SHATTUCK & BICKFORD ROLL FEED EQUIPMENT

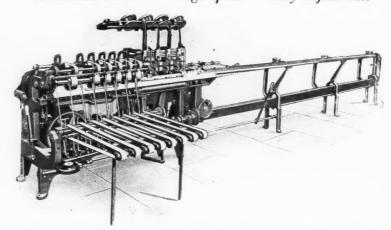
in conjunction with the standard C. & P. Jobbing Press, thus placing your jobbing work on the High Production Basis. Complete details cheerfully furnished.

CHRISTENSEN STITCHER FEEDER NEW DESIGN

Mechanical Balance

High Speed

Easy Adjustments



This latest type Stitcher Feeder is backed by over fifteen years' stitcher feeder experience. Mechanically balanced, permitting 140 to 600 staples per minute with only one feeding operation, inserting signatures direct on the machine.

GEORGE R. SWART & CO., Inc

Printers' and Bookbinders' Machinery

PRINTING CRAFTS BLDG. 34th St. and Eighth Ave. NEW YORK TRANSPORTATION BLDG 608 So. Dearborn St. CHICAGO

630

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The H consu rapid climin data!

Feed simp the h Cont pneustant tion mach plica to st ers cranl quiri

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PREMIER LINE-UP AND REGISTER TABLE

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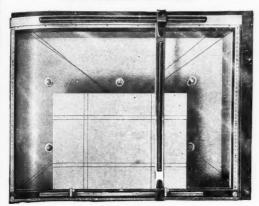
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BLDG



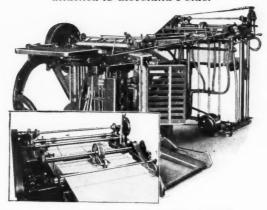
(top view)

Built in three sizes: 38x50, 45x65, 48x75.

The PREMIER TABLE has solved two of the vital profitconsuming problems of scores of progressive printers—
rapid and accurate lining-up and registering of forms,
eliminating expensive press delays. Write for complete
data!

FROHN PILE FEEDER

attached to Cleveland Folder



No speed is too fast for the FROHN FEEDER—feeding small sheets up to 12,000 an hour. Let us furnish list of users together with Photostatic testimonial exhibit.

Built by the originators of this type feeder.

CHAMBERS KING CONTINUOUS FEEDER

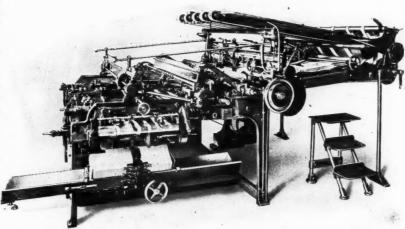
Attached to Chambers Double 16-32 Insert Folder

King Continuous Combing Feeders have been improved, simplified and developed to the highest state of efficiency.

Control feature operates pneumatically, insuring instant and simultaneous action of different parts of the machine, obviating the complicated mechanism common to strictly mechanical feeders such as gears, rods, cranks, levers and cams, requiring continuous adjustments.

Recent installations made in some of America's finest plants.

Investigate and learn why.



Sole Agents in United States and Canada for

CHAMBERS BROS., Philadelphia, Pa. (Folding and Feeding Machinery)
L. J. FROHN CO., Brooklyn, N.Y. (Simplex Pile Feeders, Disc Ruling Machines)
PREMIER REGISTER TABLE CO., Boston, Mass. (Line-up Tables)

Sole Eastern Agents for

CHRISTENSEN MACHINE CO., Racine, Wis. (Wire Stitcher Feeders)
BERRY MACHINE CO., St. Louis, Mo. (Round Hole Cutters and Pneumatic Appliances)
SHATTUCK & BICKFORD, Inc., San Francisco, Cal. (Roll Feed Job Presses)

Points of Excellence of

RECIPROCATING DISTRIBUTING ROLLER makes effective contribution to the perfect inking of the "BRITISH VICTORIA."

FLEXIBLE STEEL FOUNTAIN BLADE is fitted to ink duct, making fine adjustment a simple matter. The whole fountain may be dismantled for cleaning purposes in a few moments

ROLLER TAPPET ACTION. The upper two rollers are held out of action on the downward travel and the lower two rollers receive a fresh charge of ink at the bottom of the forme, so that the forme is re-inked by four fully charged rollers on the upward stroke of the Shadowing and inking roller carriage. repeats thereby eliminated.

STORAGE RIDERS are fitted to the roller carriage and held in position automatically without subsidiary locking devices

GEAR GUARDS enclose the gearing and the box frame of the machine is also enclosed so that cleanliness and safety are ensured.

AUTOMATIC SIDE LAY is fitted in addition to a front lay band capable of very fine adjustment.

LOOSE RUNNING FLYWHEEL & DRIVING PULLEY. For shaft drive the belt is fitted to the small driving pulley. For motor drive the belt is fitted to the outside face of the flywheel. As the flywheel brake operates internally there is no obstruction to direct motor drive and the large diameter of the flywheel enables an electric motor of normal speed to be used.

STARTING AND STOPPING HANDLE coupled to sensitive but sturdy clutch fitted with adjustments to take up wear so that efficiency may be maintained.

Cables: "Dilutum, London." Codes: A.B.C. Western Union.

MADE AT STAFFORD, ENGLAND.

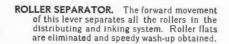
JOHN HADDON & CO.

SALISBURY SQUARE. Fleet Street, London, E.C.4.

Agents wanted in Territories where not represented.

Illustration not binding in detail.

e British Victoria Platen



CYLINDRICAL INKING charges the forme rollers. The distributing drums are of large diameter and the lower one has a reciprocating movement.

AUTOMATIC SAFETY GUARD operates In conjunction with the loose-running flywheel and clutch. Should the operator's hand remain in the machine beyond the time necessary to allow for its safe withdrawal, the guard makes contact with it, withdraws the clutch, applies the brake and stops machine.

IMPRESSION LATCH ADJUSTER BAR.
Specially designed with two latches.
Impression thrown off by gentle pressure
upon the bar (no severe physical effort
necessary). Pattern shown here now obsolete.

CONTROL FOR ROLLER DRIVING MECHANISM which keeps the forme rollers in continuous contact with the upper inking system as long as may be desired and enables colour to be run up without inking the forme.

ADJUSTABLE ROLLER BEARERS. By turning the small hand wheel here (not shown in illustration) the roller bearers may be raised or lowered to compensate for any difference in the diameter of the rollers caused through changes of temperature or to obtain heavy or light rolling according to the class of work being produced.

GEAR DRIVEN INKING DRUMS BELOW THE FORME. These may be removed without the use of tools and securely replaced just as easily. The machine is a very effective printing press without them, and their use is only required when heavy jobs are worked.

SOLID MAIN FRAME. All surfaces finished to Whitworth Surface Plate Standard—a triumph of British Engineering Skill.

ACCESSORIES AND DIMENSIONS.

The "BRITISH VICTORIA" is completely equipped. The Accessories with each machine include two Cast Iron Chases, one Steel Chase, two sets of Roller Stocks, Roller Mould, complete with Base and Star, three Frisket Fingers, Front Lay Band with two Paper Stops, four Sildes for Frisket Fingers, two Screw-drivers, Oil Can, six Spanners, Tommy Bar, three Ink Separators, one extra Cescent for Reciprocating Roller, one extra Connecting Link for Geared Roller Drive, Feed Arms and Feed Tables (not shown in Illustration).

Cast at our Caxton Type Foundry

JOHN HADDON & C?

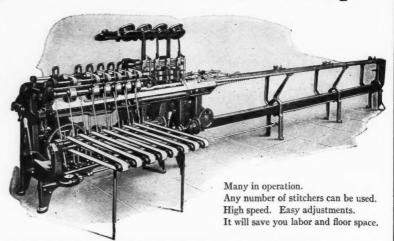
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BRITISH ICTORIA

CHRISTENSEN'S Latest Type

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



THE CHRISTENSEN MACHINE COMPANY RACINE, WISCONSIN

TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada CANADIAN-AMERICAN MACHINERY CO., 63 Farrington Street, London, E. C.

stern Agents: GEO, R. SWART & CO., Printing Crafts Building, 461 8th Avenue, New York, N. Y.

Southern Agents: J. H. SCHROETER & BROS.

133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:

Room 469-71 Transportation Building,

609 South Dearborn Street, Chicago, Ill.

The Chandler & Price **New Series Presses**

Made in four sizes:

8x12 inches, 10x15 inches, 12x18 inches, and 14½x22 inches (inside chase measurement)

The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.



C. & P. Presses in stock at all Selling Houses

American Type Founders Company



A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.



Griesemer Printing Co., Chicago

The Ludlow

For the Small Job Shop

THE small job shops surprised us. While we were busy selling to newspapers, and big shops with keyboard machines, we discovered that the little shops are cashing in on their Ludlows beyond their own expectations. The Ludlow has found a home in the small job shop.

Some Use It for Body Matter

Home-made jobs appeal to the small printer. "We did the whole thing right here," he says to delighted customers. To send stuff out is bothersome. It takes time. And his work may be "private stuff."

Choice new type will beautify every job you print. The Ludlow is a foundry—you make your own typefaces as you need them, on slugs. And no distribution to follow the job.

Big runs in big sizes will have no terrors for your salesman. He can accept big store-directory sheets, posters, or big jobs of imprinting in 42, 48 and 60 point. You cannot run out of sorts.

Beauty of display will attract new business. Wide range of sizes, in bold and extended faces, gives freedom of choice to your good compositor.

Save electrotypes by casting each line twice or more. This gives multiple forms. Little makeready is needed, because Ludlow slugs are accurate in height-to-paper.

The small investment often counts with a small printer. But when the less expensive system is also the better all around system, the quality argument always wins.

Small floor space is often a determining factor. The installation of a Ludlow, with all equipment, requires only six-feet square. It displaces old equipment that releases great areas of floor space.



The Gricsemer Printing

Company (Chicago), pictured above, is one of the many

small shops which find the

Ludlow a paying investment. Three Gordon presses are

"We now get more out of our presses," they say.

"Forms that would have been

run 1-on or 2-on for lack of

type, or cost of composition

or plates, are now recast in

multiples to fill the press."

kept busy.

v business. Wide range of sizes,

Ask us, on your letterhead, for illustrated literature

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill

Eastern Office: 606 World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

Look for these Name-Plates

AT THE



Boston Graphic Arts Exposition

THESE Name-Plates are the Standard for Durability and Efficiency in the Printing Industry throughout the world



The Dexter Folder Company will Demonstrate the Following Machines:

In the Dexter and Gross Booth:

Dexter Standard Jobbing Folder Cross Continuous Folder Feeder Dexter Combing Pile Feeder attached to Whitlock Dexter-Kast Stitcher Feeder

In the Miehle Booth:

Cross Feeder attached to Miehle Press

In the Babcock Booth:

Cross Feeder attached to Babcock Optimus Press

In the Premier and Potter Booth:

Cross Continuous Feeder attached to Premier Press Dexter Suction Feeder attached to Potter Offset Press

At Gustomers' Boxboard Exhibit:

Dexter Suction Feeder attached to Two-Color Miehle

In addition to showing you Bindery and Pressroom equipment that will increase your production 25% to 40%, the Booths of the Dexter Folder Company will also display the most complete data on Simplification of Printing and Binding that has ever been compiled in the history of the industry.

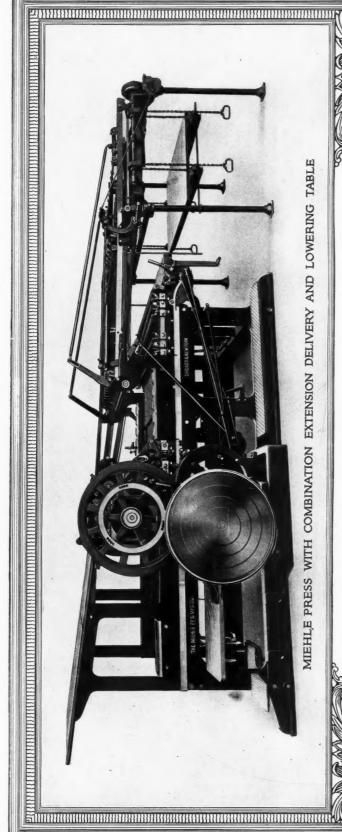
DEXTER FOLDER COMPANY · 28 W. 23rd St., N. Y.

Folders, Cross Continuous Feeders, Dexter Pile Feeders, Stitcher Feeders

CHICAGO ST. LOUIS PHILADELPHIA

BOSTON

CLEVELAND



DEMONSTRATED CAPACIT

CAPACITY

Id Lowering Table has thoroughly of material and improved quality.

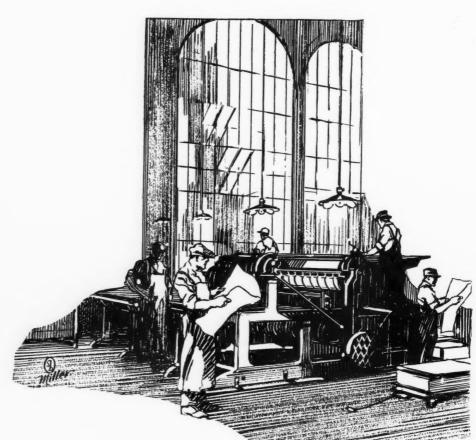
Presses.

Presses. demonstrated its value in greater output, saving of material and improved quality. The Miehle Combination Extension Delivery and Lowering Table has thoroughly It is made for all sizes of Miehle Front Delivery presses. The Miehle Combination Extension Delivery and Lov demonstrated its value in greater output, saving of mat It is made for all sizes of Miehle Front Delivery presse MIEHLE PRINTING PRESS & MFG. CO., Fourteenth an Sales Offices in (CHICAGO. ILL. . . 1218 Monadoock Block the United States (ATLANTA, CA. . . Dodson Printers Supply Co.

YOU NEVER HEARD OF A MIEHLE BETTER BETTER

MIEHLE PRINTING PRESS & MFG. CO., Fourteenth and Robey Streets, Chicago

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto PHILADELPHIA, PA. . Stephen Girard Bldg. . 611 Deere Bldg.



Satisfactory Results

The significant importance of doing a thing right is most apparent when the pressman pulls his first impression sheet from Lead Mould elec- Plate Makers to trotype duplicates.



the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY New York, N.Y. 504 W. 24 Street INCORPORATED

Good Will is built into the Feeder

The automatic feeder that has the proper—the efficient—means of feeding, has satisfaction and good will built right into it—it has that quality that every printer looks for—that he can place his faith in—that he can depend on to feed when he wants it to.



The simplicity of Leiman Bros. Blowers and Vacuum Pumps is here shown. The wings slide in and out. No springs. They scoop up the air and none escapes. Nothing to get out of or-ler—few parts.

LEIMAN BROS. ROTARY AIR PUMPS

for pressure blowing and vacuum suction bring this dominant feature to the feeder. See that your feeder has one—they are small but their power surpasses your greatest expectations.

"They Take Up Their Own Wear"

That one feature alone means dollars and cents to the printer—not alone in repair savings but in saving of lost time through broken down feeders.

Also used for Agitating Plating Solutions

LEIMAN BROS.

81-BD7 Walker Street

NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

This is addressed to the over-credulous listeners to the lure of the substitutor

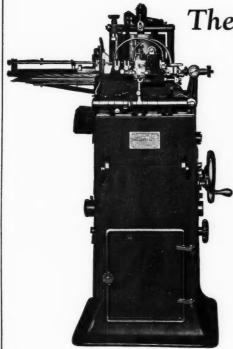
A FEW PRINTERS may be over-credulous enough to believe that the modern high-grade skillfully produced electrotype can be replaced by some process which will cost much less and do the work just as well.

The Joker in this is —"What Work?"

The modern electrotype represents, on the average, less than 5% of the total cost of the printed job. To worry about the cost of *real electrotypes*, or to consider untried substitutes is to acknowledge a lack of understanding of the vital need—not of substitutes or of cheaper processes—but of *better* electrotypes—the function of which is to cut down the cost of highgrade printing and increase production.

Just so long as the substitutor has nothing more to offer than price, his product will have to be sold to the over-credulous, and the hard-boiled economist will continue to buy *real* electrotypes.

INTERNATIONAL ASSOCIATION of ELECTROTYPERS



The Thompson Type, Lead and Rule Caster

The only machine that makes the equal of the best foundry type at *one-third* its present cost, from linotype or our own matrices.

Simple in Construction, Easy to Learn and Easy to Operate

Type, borders, quads and spaces, 5 to 48 pt.; leads, slugs and rules, 2 to 12 pt. automatically cut to any length; *all* from one machine.

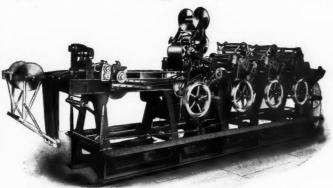
Boston Graphic Arts Exposition

Thompson Type Machine Co.

223 West Erie Street

Chicago, Illinois

Once Through the Press Completes the Job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

NEW ERA MULTI-PROCESS PRESS

Built by

The New Era Manufacturing Company

Straight and Cedar Streets

Paterson, N. J.

The LIBERTY

3

The Liberty plant now concededly ranks as one of the largest producers of high-grade folding machines. This tremendous volume of business is silent evidence of the printers' appreciation of a simple, fool-proof folder.

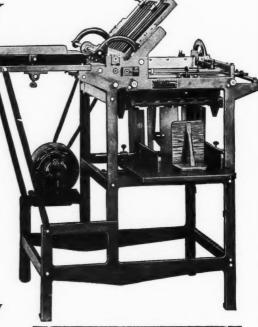
The full line of Liberty Folders which attracted so much attention at the Chicago show will be exhibited at Boston from August 28 to September 2.

2

The Liberty Folder Company

(Originators of Simple Folders)
Sidney, Ohio

Agencies in All Principal Cities



Boston Graphic Arts Exposition
August 28 to September 2

Can you—

Use full color on every job without slip sheeting?
Back up work quickly?
Run your presses at full speed all the time?

If not-

You need the **Craig Electro-Magnetic Gas Device**. It eliminates offset and static electricity and the waste of time and stock due to these causes. It operates on any make or style of press, carriage or fly delivery, flat-bed or rotary.

Hundreds of successful printers have saved money by installing the Craig Device. Some have sent us testimonials giving interesting facts and figures about the savings effected. If interested, we shall be glad to send you complete information.

Why not try the device on approval as most of the satisfied users have? After you have tried it you too will be unwilling to part with it.

CRAIG SALES CORPORATION

636 Greenwich Street, New York City

The Service of Specialized Knowledge

PRINTING INKS are so varied in character, that to manufacture products of a standard quality requires a profound knowledge of printing ink chemistry and the utmost skill in manipulation.

The responsibility for the manufacture of Frederick Dunham Co. products is placed upon the shoulders of men trained to recognize the delicate variance of each operation. This work also is checked carefully by highly trained men in our laboratory.

Frederick Dunham Co. bases its standards of manufacture upon the service which its products shall render the consumer. The maintenance of such standards is dependent upon the technical knowledge of the experts who formulate them.

There is no factor in the activities of Frederick Dunham Co. which yields greater benefit to the consumer, and which is followed more insistently, than that the men who have charge of each process must have highly specialized knowledge of every step in the process under their supervision.

For instance, the department which is responsible for manufacturing Bond Black No. 1 and other superior blacks is in charge of men who have made an exhaustive study of black inks of this class; men who know intimately every step which is necessary if these inks are to meet the high standards of quality which their laboratory has set.

And so it is that the men in charge of Frederick Dunham Co. are recognized as masters of the intricate problems of manufacturing and marketing printing ink.

Printing Unham Printing Ink
Printing Varnishes
OFFSET & DRIERS
LITHO INKS DRY COLORS

441 5 DEARBORN STREET
Chicago, III.



J. HORACE McFARLAND COMPANY Medical Pleasest Press HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co., Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to asy that we believe they have been a distinct help to us in our work. Unter the presses, and we know for a certainty that we having of these blankets on the presses has saved the smalling of these blankets on the presses has saved the

The only pessible objection to the blanker which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it awary hard to get them buried deep enough. This objection is not serious enough, newever, to warrant our them, as we feel certain they are ablicted to the continue to use them, as we feel certain they are a distinct help and advantage in our preservoir.

RBM/MH

J BORACE MEPARLAND COMPANY

Robert B. M. Farland

OR INSTRUME PROFESSION DECISION FOR THE SOCIOLE SECURING OF WORK EXTRICTED TO OF INCLUDENC COMMON BARMAND SLETTINGFINES. COLORS CONSERVED CHI.

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CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses Platen Presses Rotary Presses

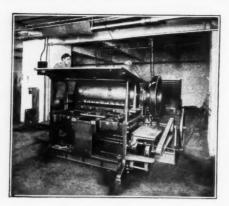
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office: 711-713 Mills Bldg., San Francisco, Cal.



Working for 15 Cents Per Hour

is the daily stunt of the Kimble Motor under this cylinder press.

THE cost of power for presses equipped with Kimble motors is an insignificant item when compared with labor and overhead charges. Just think of it! driving a big cylinder press at full speed, day in and day out, year in and year out, at a pay never exceeding 15c per hour. Is it any wonder big printers are specifying Kimble Motors for their new plants?



This is the husky Kimble motor which is putting "pep" into Cylinder Presses in large print shops, everywhere.

Send for interesting bulletin on Cylinder Press Motors, and discover how progressive printers are reducing their shop costs.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave. - Chicago, U. S. A.

Manufacturers of Printing Press Motors since 1906.

JUST GIVE THIS NOTE TO YOUR SECRETARY

Do it today and avoid delay.



Drop a line, today, to the Kimble Electric Company, and ask them to send me, personally, their latest bulletins on Cylinder Press Motors and Controllers.



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write today for catalog and full information.

No obligation, of course.

Stokes & Smith Company

Summerdale Avenue PHILADELPHIA, PA.

London Office: 23 Goswell Road

The GOLDING JOBBER



Will help you get a greater production on a quality job.

The Golding Jobber can help you get a greater production on a quality job because of its higher mechanical speed, ease of feed at the higher speed, quick and easy make ready, and freedom from repairs.

The Golding Jobber can produce the best quality of job printing. It has an unexcelled distribution, a more rigid impressional strength (resulting in a cleaner and sharper product) and many features for the economic production of the character of printing you like to claim as your own.

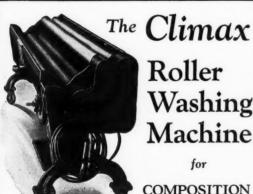
The illustration shows the Golding Jobber of size 10 x 15 inches complete with Automatic Brayer Fountain, Duplex Distributor, Safety Feed Guard, Counter, Individual Electric Motor and Variable Speed Control.

GOLDING MANUFACTURING COMPANY FRANKLIN, MASS., U.S.A.

We also manufacture the Golding Art Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Boston and Official Card Cutters, Little Giant Lead and Rule Cutter, Golding Tablet Press.

Specify the GOLDING JOBBER with complete equipment.

EXHIBITOR . Boston Graphic Arts Exposition



Roller Washing Machine

COMPOSITION **ROLLERS**

Will clean rollers better, quicker, cheaper than is possible by hand washing with rags and benzine.

Cost for washing flat bed press rollers, any color of ink, 2 cents per press.

CHARLES H. COLLINS

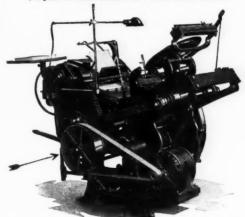
501 Plymouth Court, Chicago

Phone Wabash 5069

A PROFITABLE INVESTMENT

HORTON VARIABLE DRIVES SPEED

for your CHANDLER & PRICE PRESSES



MODEL "R" ON A CANDLER & PRICE PRESS WITH MILLER AUTOMATIC FEEDER OTHER MODELS

FOR DIRECT CONNECTION TO MOTORS OR INTERMEDIATE BETWEEN POWER AND MACHINE

Write for Descriptive Price List.

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES

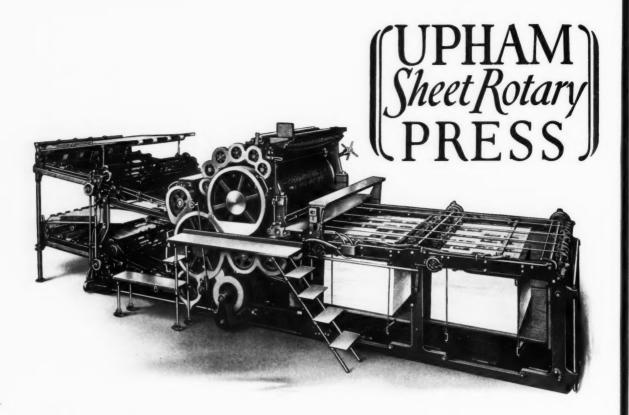
PRODUCTS OF THE

HORTON MANUFACTURING COMPANY

Cable Address, "HORTOKUM"

MINNEAPOLIS, MINN.

U. S. A.



The Four-to-One Ratio

established by the UPHAM Sheet Rotary Press, is more than a hope or a theory, an advertising claim or a selling argument. It is just simple arithmetic—a mechanical fact.

The UPHAM Sheet Rotary makes the 4-to-1 ratio by printing two sheets with each revolution instead of one sheet with two revolutions.

For example: On 60 revolutions of the cylinder, a flat-bed prints 30 sheets. On 60 revolutions of the cylinder, the UPHAM Sheet Rotary prints 120 sheets.



United Printing Machinery Company

83 BROAD STREET BOSTON 38 PARK ROW NEW YORK 604 FISHER BUILDING CHICAGO

introducing PITTSBURGH Type Founders Company

Printers' Outfitters

TYPE

ESTABLISHED 1912



MANUFACTURERS of Hard Durable Type. All the standard faces. Superior Metal Alloy Rule, Strip Borders. Spaces and Quads and Leads and Slugs. A complete line of Printers' Supplies. Send for our catalogue and price list of Type and Accessories with sample of Type

A Type Line Gauge Mailed Free On Request

Send

for

Catalogue

Send for Catalogue

Type, Metal Alloy Rule, Borders, Spaces and Quads delivered prepaid to all points within the outside circle of this map

Freight prepaid on all other supplies over \$25.00 to all points within the circle on this map

PITTSBURGH TYPE FOUNDERS COMPANY

Printers' Outfitters

340-342 SECOND AVENUE : PITTSBURGH : PENNSYLVANIA

Chelten Bold Type and Metal Alloy Rule No. 9676

CHANDLER & PRICE

Caftsman

Castsman

To printers, the CRAFTSMAN, designed and built by Chandler & Price, is as interesting as the variety of work it turns out.

The natural appeal of fine printing machinery has made the CRAFTSMAN the center of attraction wherever exhibited. The printer sees and judges the massive construction in terms of "no vibration," "register that *stays* in register," and long life.

He recognizes the complete ink distribution system as perfect so far as ability to produce *any* kind of printing is concerned—a large ink disc, four form rollers, closely adjustable vibrating brayer fountain, two vibrating steel rollers, adjustable bed tracks, extension roller tracks—they're all on the press as standard equipment.

And above all, printers know the meaning of "Built by Chandler & Price." Write for quotations or further information.

The Chandler & Price Co.,

CLEVELAND, OHIO, U.S.A.

WRITE FOR THIS BOOK

See the various examples of high class printing it contains — work done completely on the Chandler & Price, CRAFTSMAN. Gratis.



CHANDLER & PRI

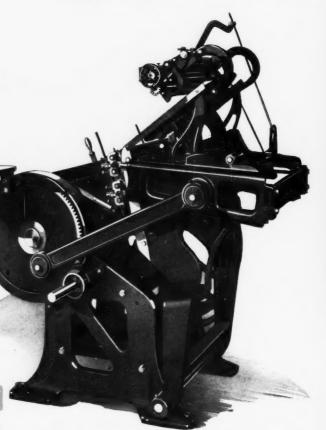
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CHANDLER & PRICE

Castisman

CHANDLER & PRICE

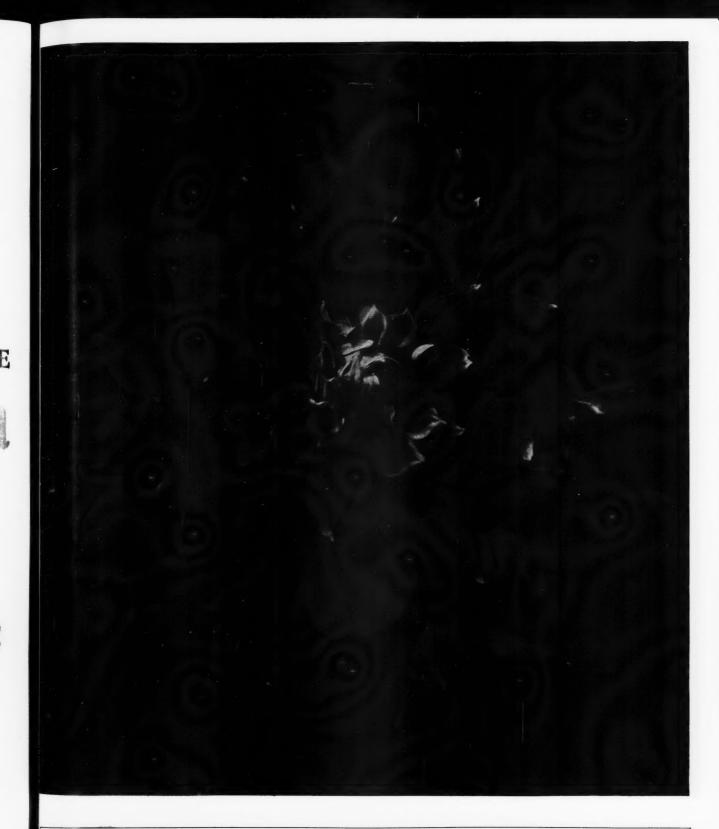
Caftsman



Boston Graphic Arts Exposition

648

Please Mention THE INLAND PRINTER When Writing to Advertisers.





Example of four color process work printed with the new Bingham Duplex roller. Plates shown by courtesy of John Scheepers, Inc., New York City.



Printed by ZEESE-WILKINSON Co., Inc., New York

Progression

The ARE a peculiar people and habitually view new innovations with alarm. We sidestep new things until some one—like the first man to eat an oyster—tries out the thing, then, if he survives a few more take a chance. After that there is a wild rush to follow suit. Since 1814 when the first successful cylinder press was perfected printers have been looking for a Roller that was not readily susceptible to climatic changes, and a great deal of time, energy and money have been spent to produce such a Roller. It has been accomplished in the Duplex Roller.

The Duplex while a new Roller has been successfully tried out on newspaper, magazine, fine halftone, and process color work. Duplex Rollers distribute the ink perfectly, and do not crack when colored inks are used.

The Duplex Roller is a twofold Roller. The foundation is pliable, and the surface is very tacky. It will work in either hot or cold weather, humid or dry weather. The Duplex Roller can be used in a very damp basement or a dry, artificially heated pressroom. In ordering Duplex Rollers, it is not necessary to specify local conditions in your pressroom.

We have five factories manufacturing these rollers Order from the address nearest you

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK - - 406 Pearl St. ROCHESTER, 89 Mortimer St.

PHILADELPHIA, 521 Cherry St. BALTIMORE - - 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland

Our business
this year
from January
to June
(six months)
was greater
than in
any previous
entire year.

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, BROOKLYN, N.Y.

550 Rand McNally Building, Chicago 303 Glaslyn Building, Memphis

560-C Howard Street, SAN FRANCISCO Canadian Agents, Toronto Type Foundry Co., Ltd.

Exhibitor, BOSTON GRAPHIC ARTS EXPOSITION, August 28th to September 2d



that the average printer is overequipped—that he has too many machines of restricted usefulness.

The MORRISON PERFECTION WIRE-STITCHER

Capacity 2 sheets to 3/4 of an inch.

No. 3-J.

Can be used a greater share of the time than any other because it is adaptable to a greater range of work.

Machines of this type protect their owners against idle and unproductive time; they reward their owners with greater profits when machines of restricted capacity would be standing idle.

> Hold your investment down; save floor space and rent by the installation of this versatile and profitable machine.

J. L. MORRISON COMPANY

(INC

116 West Harrison Street

CHICAGO

Head Office and Factory NIAGARA FALLS, N. Y.

C. I. JOHNSON MFG. COMPANY

ST. PAUL

WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

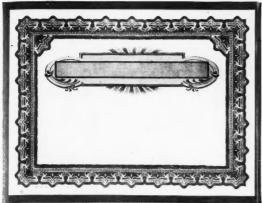
CUT-COST EQUIPMENTS



Made by The Hamilton Manufacturing Company

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY



Go to Goes for

The Goes Bordered Blanks

An original and diversified assortment of 75 styles of appealing border designs, perfectly lithographed in a variety of colors and in a wide range of proportions and styles, some as large as 17 by 22 inches, others but 31/4 by 7 inches.

Having no wording whatever upon them, these styles differ materially from the large variety of the Goes Stock

ALL Printers, regardless of their specialties, will find them attractive, and appropriate for ALL purposes that require refined, high-grade products.

The Goes Record Books, both for Corporations and Common-Law Companies, have been carefully prepared and arranged for use by such organizations.

The Goes Printer's Helps also include blanks for

Common-Law Certificates Stock Certificates Interim Certificates

nd

le.

O

Bonds Diplomas Certificates of Award

The Goes Art Advertising Check-Book and Business Card Blotters

Monthly Service Cards Mailing Cards

Calendar Pictures Calendar Mounts Calendar Cards

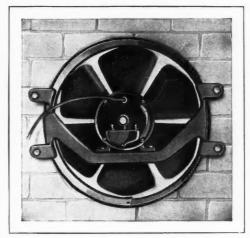
Lithographed Calendar Pads

The Goes Artistic Greeting Cards

Entirely new Greeting Card and Blotter styles, designed especially for Good-Will Expressions, Christmas Greetings and Holiday Publicity, are now available.
When requested, we will send samples or descriptive matter of any or all the Goes Products.

Goes Lithographing Company 45 West 61st Street, Chicago





Fresh Air in Every Department at Low Cost

Increased alertness of brain, eye and hand of the working force; decrease in sickness, less mistakes and a better spirit throughout the shop, always follows the installation of an efficient ventilation system.

This is especially true in winter, when windows are closed.

Now is the time to put in the

MARATHON OK VENTILATING SYSTEM

placing fans of the proper size in the outer walls at proper points to effect continuous change of air.

The 18 in. fan illustrated exhausts 5000 cubic feet of air per minute, operating at 1740 r.p.m. This means a complete change of air in a shop 50x50x10 ft. every 5 minutes.

Our price is about half what others charge. Figure out the number of cubic feet in each department and let us quote on proper fan equipment.

> Also ask us for prices on Ventilating Fans of larger and smaller diameters than above, with constant or variable speed motors.

Marathon Electric & Mfg. Co.

30 Island Street, Wausau, Wisconsin



An Industrial Romance

The history of printing is the history of modern civilization. There is no more interesting industrial romance than that of printing. At this Exposition will be shown early printing productions, beautiful examples of printing from the leading printers of the world, and historical pieces of machinery that were first in use in this country.

Second Educational Graphic Arts Exposition Boston

to be held in *Mechanics Building* for one week, *August 28 to September 2*, in connection with the third annual convention of the International Association of Printing House Craftsmen, will show all the latest machinery and equipment of the leading manufacturers of the printing and allied industries in actual operation from the raw material to the finished product.

In addition you will want to see and enjoy Boston's famous surf beaches, parks, and historic places of interest. You should not miss this one opportunity of a lifetime to combine educational and business benefits with a good real vacation treat.

This concern is pleased to contribute the above space to boost the Exposition and will be an exhibitor at the show.

The Babcock Printing Press Manufacturing Co.

Main Office and Factory, New London, Conn.

New York Office, 38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada. Toronto (Ontario) and Winnipeg (Manitoba)
John Haddon & Company, Agents, London, England. Gordon & Gotch, General Agents for Australia
NATIONAL PAPER & Type Company, General Agents for Mcioc. Central America and Louis America and Lettergieterit "Amsterdam," General Agents for Holland, Belgium and the Dutch Possessions
Hansen & Skotyledt, General Agents for Norway. Karl M. Gronberg, Agent for Sweden. F. L. Bie, Agent for Denmark
American Trading Company, 25 Broad Street, New York City, Agents for China and Japan
Hamilton Fish & Company, Barquillo, 26, Madrid, Spain, and 120 Broadway, New York City, Agents for Spain

Composing Room Efficiency

How would you like to have us send you an expert who can analyze your composing room ills and suggest the remedy?

We have such a man. Let us send him.

If he cannot show you results it will cost you nothing.

DISPLAY TYPE, 12 to 36 Point 38 Cents Per Pound

(EXTRA HARD COMPOSITION)

LINOTYPES FOR SALE

We have two Number 4 and two Number 5 Linotypes we wish to dispose of. Machines in excellent condition.

Price \$2000 each. Your own terms.

THE FALCON COMPANY

52-58 Duane Street, New York City

Telephone Worth 0048 - 3832





The 24" Monitor Multiplex

A Punching Machine Without an Equal

The 24" MONITOR Multiplex is made in three models—foot power, belt drive, and individual motor drive. The foot power model can be changed to either belt or motor drive by obtaining the desired attachment. Standard MONITOR punch blocks can be used on all models.

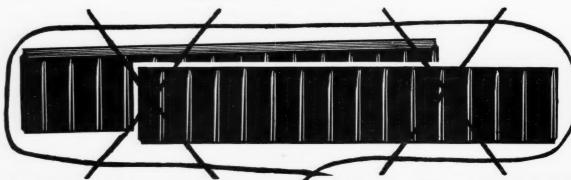
Write for Circular No. 27.

Latham Machinery Co.

Builders of Bookbinders' Machinery for Thirty Years 1153 Fulton Street

531 Atlantic Ave.	CHICAGO	NEW YORK 45 Lafayette St.
	IGN REPRESENTA	
H. J. LOGAN		Toronto, Canada.
		Montreal, Canada.
		Town, South Africa.
		Otley, England,
FONDERIE CASLON		Paris, France.
		Amsterdam, Holland.
CARMICHAEL & CO. 1	Ltd,	Sydney, Australia.

Boston Graphic Arts Exposition



CAST LOW AND RIBLESS

Why use ribbed high blank slugs and ribbed rules or borders when you can cast RIBLESS and LOW slugs and RIBLESS RULES just as easily?

With the Norib Low Slug and Rule Caster you can cast any number of low and ribless slugs, 30 ems long and 55 points high, as well as ribless rule and border slugs, all smooth and of even thickness, on the ordinary (Universal) mold of your Linotype or Intertype, with ordinary liners and slides.

SLUGS YOUR LINOTYPE

Outfit is as easily applied as a liner. No holes to drill, no adjustme $\,$ to make. Operation is identical with that of recasting rules from matrix slides.

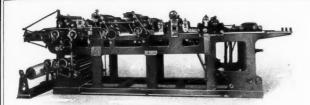
Price: Outfit casting 6 pt. 30 ems ribless low slugs and up to 9 pt. ribless rule slugs, all measures, \$10.00.

SENT ON TEN DAYS TRIAL.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB CO.,
132 W. 31st St. NEW YORK

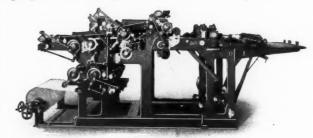




This Space for Your Thoughts

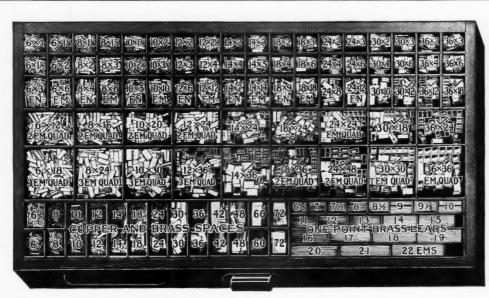
The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

More Thought Space



KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO



Superior Spacing Materials

EVERY MAN WHO SETS TYPE KNOWS THAT THIS IS TRUE:

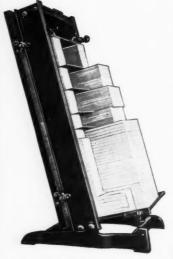
"There can be no such thing as Efficiency in Composition until each and every Compositor has been provided with a separate and complete outfit of all the needful SPACING MATERIALS on his individual work bank—ready to hand."

ABOVE we show our new Jobwork Assortment of SUPERIOR SPACING MATERIALS in a standard size case which fits on top or in the rack of any regular cabinet or casestand. The contents provide an adequate outfit of Spaces and Quads [all large Spaces and Quads Cupcast], Copper and Brass Thin Spaces and Brass One-Point Justifying Leads. We have a different Adwork Assortment for newspaper ad compositors, Write for SUPERIOR SPACING MATERIALS circular.

Barnhart Brothers & Spindler

Superior Equipment for Printers
CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE

The Improved Plate-Lock Padding Press



LOADING POSITION. Door closed and locked. Work stacked in one or two piles. Locking plates inserted. Clamping head compresses work.

Most practical device on the market for Padding or Blocking. Made entirely of Metal. Easy to Operate. Perfect Pads.

Locking Plates and Clamping Head hold work in rigid alignment.

Several jobs of different sizes padded at one time. Small sheets stacked in 1 or 2 piles to top of press without danger of spilling. Ready for instant use. No adjustment for different

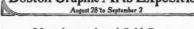
MODEL F 42 inches high, holds from 1,000 to 20,000 sheets at one loading.

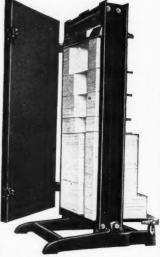
MODEL E 6 feet high, holds from 1,000 to 40,000 sheets at one loading.

Send For Circular.



Manufactured and Sold By



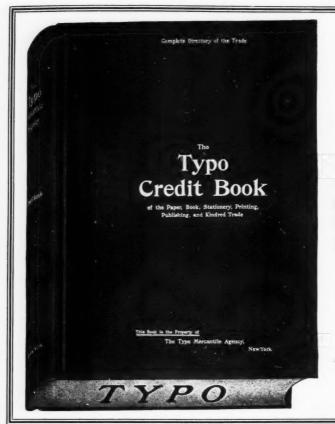


CEMENTING POSITION. Door open exposing edge to be cemented. Work cannot fall even after clamping head is released.

MELROSE, MASS.

JOSEPH E. MURPHY COMPANY

ALSO SOLD BY TYPE FOUNDERS AND DEALERS.



Typo

CREDIT, SALES AND COLLECTION SERVICE

If you are selling in the Paper and Allied Trades anywhere in the United States or Canada you need this service.

We have some interesting information about it that we will be glad to send you on request.

The Typo Mercantile Agency

438 Broadway, New York, N. Y.

Knowing Your Requirements



"Peerless" Punching Machine



The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up No Slipping of Heads

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street

Chicago, Illinois

TYPE-HI DISC PLANER



High, uneven, twisted and warped cuts are planed in a moment by this machine to a uniform level height.

Where the Type-Hi has been installed a saving in time of more than seventy-five per cent in leveling and "taking the rock out" of plates has been made possible.

PLANES METAL—PLANES WOOD

(Capacity 131/2 x 20 Inches)

TYPE-HI CORPORATION

Syracuse, New York, U.S.A.

У

Endorsed!

Remy Electric Company

"Have all future halftones that we order from you finished in the new Stafford-Tone process."

Homer McKee Company

"We know our clients will benefit by the longer press runs, better printing and the freedom from damage only possible with Stafford-Tones."

American Blower Company

"In our opinion Stafford-Tones are much superior to the ordinary copper halftones."

E. C. Atkins & Company

"Stafford-Tones make illustrations just as clear and beautiful at the end of long runs as the first few thousand that come from the press. From now on, please make all our plates by the Stafford-Tone process."

Bookwalter-Ball-Greathouse Printing Company

"We find that Stafford-Tones print better and clearer than copper halftones, and that in process color work the difference is so noticeable that even inexperienced buyers of printing remark of it. We have had press runs that were certainly twice as long, and frequently three and four times as long as we could possibly have gotten from copper halftones."

Advance Electrotype Co.

"The best halftones coming into our shop. They are hard to scratch and easy to clean. Stafford-Tones make good patterns for lead moulds, and there is no better test of a halftone than that."

Stafford-Tones (new and exclusive with us) are original halftones with a nickel face. They print better and give much longer service, yet cost no more than ordinary halftones. They will materially reduce your engraving expense. Complete information and specimens on request.

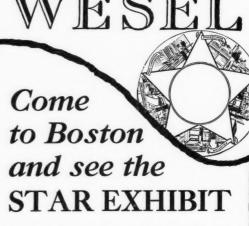
Stafford Engraving Company

Artists: Designers: Engravers

Engraved and Steel Die Embossed Stationers

INDIANAPOLIS

STAFFORD~TONES



IT is the exhibit of the F.Wesel Manufacturing Co. We chose a five pointed star as the symbol for our exhibit because we serve the Graphic Arts industry at five points:

- 1 Printing
- 2 Photo-Engraving
- 3 Electrotyping
- 4 Stereotyping
- 5 Roto-Gravure

B in Boston at the Graphic Arts Exposition, August 28 to September 2 and be sure to visit the STAR Exhibit. We want to show you how complete our service is to each of the above five points of the industry.

F. Wesel Manufacturing Co.

72-80 Cranberry Street, BROOKLYN, N. Y.

Chicago Branch: 431 So. Dearborn Street



Increase Your Profits By Using the

WETTER

Type-High Numbering Machine for Numbering and Printing at One Impression: The

Boston Model"

is the Sturdiest Machine made and will stand up and meet the most exacting requirements:



SOLD BY ALL TYPE FOUNDERS
AND DEALERS

Catalogue on Request

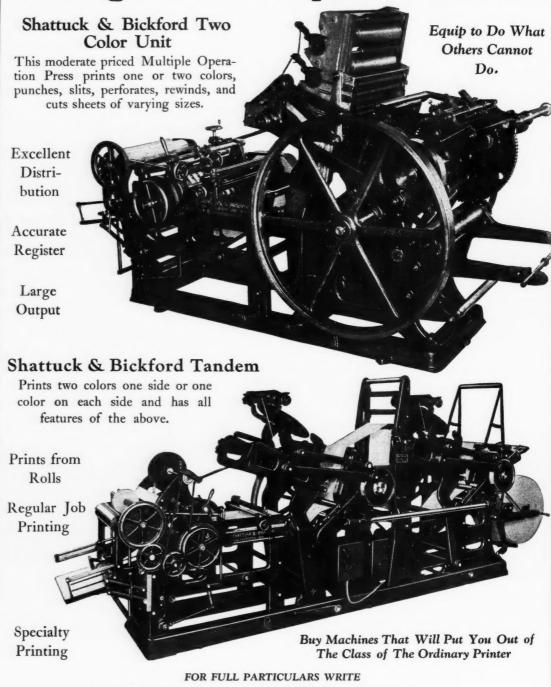
Wetter Numbering Machine Co.

Atlantic Avenue and Logan St.

Brooklyn, New York, U. S. A.



Enlarge Your Scope of Business



SHATTUCK & BICKFORD, Inc. 355 Battery Street, San Francisco, California

Please Mention THE INLAND PRINTER When Writing to Advertisers.

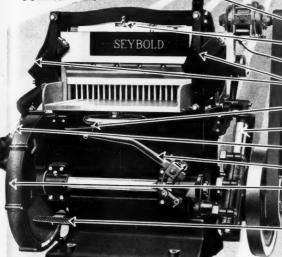
CHICAGO

MINNEAPOLIS

AGENCIES:

THE SEYBOLD 32"AND 38" AUTOMATIC CUTTERS

FRONT VIEW



ADJUSTMENT FOR LEVEL OF KNIFE

STEEL TAPE GRADUATED TO SIXTEENTHS OF AN INCH SHOWS

MOTOR BRACKET IS ADJUSTABLE VERTICALLY FOR TIGHTENING

SHEAR GUIDE BLOCKS AT BOTH ENDS OF KNIFE BAR DIRECT THE KNIFE IN A DOUBLE SHEAR MOTION

BACK GAUGE OPERATING WHEEL AND LOCKING LEVER

AUTOMATIC CLAMP FRICTION DOES NOT REQUIRE OIL OR CON-

ONE ADJUSTMENT FOR KNIFE WEAR

STARTING LEVER MAY BE PLACED AS SHOWN OR VERTICALLY OUTSIDE AT RIGHT.

GEARS COMPLETELY COVERED WITH METAL GUARD

ONE GREASE CUP LUBRICATES PULLEY, FLYWHEEL AND CLUTCH TREADLE FOR BRINGING CLAMP TO THE PILE WHEN DESIRED TO SEE WHERE KNIFE WILL STRIKE

F16-2020

CLAMP COUNTER-BALANCE SPRING MAKES ACTION OF TREADLE

BACK GAUGE IN THREE SECTIONS. EACH SECTION MAY BE OFFSET FOR TRIMMING BOOKS OR PAMPHLETS.

PARALLEL ADJUSTMENT FOR BACK GAUGE _

GIB FOR TAKING UP LOST MOTION OF BACK GAUGE

SAFETY BOLT AUTOMATICALLY INTERPOSED LOCKS KNIFE BAR AT TOP AFTER EACH CUT

MAIN DRIVING CLUTCH __

FRICTION BRAKE .

SAFETY WASHER WHEN SUBJECTED TO OVERLOAD WILL PART AND PROTECT MACHINE FROM DAMAGE

REAR VIEW

BOOKBINDERS PRINTERS
LITHOGRAPHERS PAPER MILLS
PAPER BOX MAKERS
PAPER HOUSES
TEXTILE MANUFACTURERS
ETC.

MACHINERY FOR THE SEYBOLD MACHINE COMPANY

MANUFACTURERS OF CUTTERS AND DIE PRESSES MAIN OFFICE AND FACTORY DAYTON, OHIO, U.S.A.

AGENCIES

FIG-2023

NEW YORK ATLANTA DALLAS SAN FRANCISCO PARIS LONDON TORONTO

BUENOS AIRES STOCKHOLM



THE SEYBOLD AUTOMATIC KNIFE GRINDER

The importance of the work which a Paper Cutter has to do warrants the best grinding equipment

Economical operation of cutters and the quantity and quality of production depend on properly ground knives

These facts demand your investigation

THE SEYBOLD MACHINE COMPANY

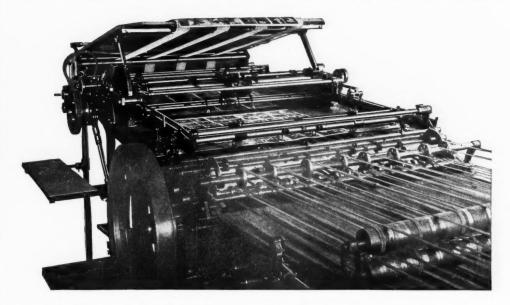
MAIN OFFICE AND FACTORY - DAYTON, OHIO, U. S. A.

MANUFACTURERS OF

CUTTERS AND DIE PRESSES

And Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers,
Paper Houses, Textile Manufacturers, Sample Card Houses, Etc.

The G. R. S. Continuous Press Feeder



The only feeder with a positive reciprocating gripper carriage placing the sheets at the press drop-guides. No friction—No drive-up wheels—No slow-downs—No tapes, just a simple, absolutely positive delivery.

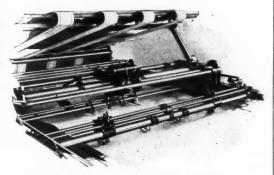
Installations made in plants of

ROGERS & CO., New York
W. B. CONKEY CO., Hammond, Ind.
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69

AUGUST, 1922

Number 5

LEADING ARTICLES IN THIS ISSUE

What the Craftsmen's Movement Means to the Industry — By Willi	am R. Goodheart	665
The Employers' Attitude Toward the Craftsmen's Movement - By	J. Linton Engle	666
The Development and Growth of the Craftsmen's Movement — By	John J. Deviny	667
The Craftsmen and the Efficiency Problem - By E. L. Wilson		669
The Craftsman and the Cost System — By Daniel Baker		670
Pretty Printing Versus Printed Salesmanship - By William A. Kitt	redge	672
"Where Are We At" in Processwork? - By Stephen H. Horgan		674
American Printing and Engraving Threatened by Foreign Invasion	By Matthew Woll	675
The Word "Value" as Applied to Color — By J. F. Earhart		678
The Future of the County Agricultural Weekly By W. A. Freeho	off	679
Progress, and the Craftsmen's Movement — Editorial		681
The Curious History of Some Words — By F. Horace Teall		686
Printing House Craftsmen, Past and Present - By Henry Lewis Ba	ıllen	689
Foreign-Language Papers Reflect Advance of Printing - By Our I	Representative	694
"Chicago Tribune's" Development of Four-Color Rotagravure — By	Our Representative	696
Direct Advertising: Illustrating Direct Advertising - By Robert E	E. Ramsay	697
The Progress of Typography in America — By J. L. Frazier		701
The Inserts in This Issue		712
What the Graphic Arts Exposition Offers Craftsmen - By Our Repu	resentative	721
Founding a Country Newspaper — Then and Now — By G. L. Cas	well	723

REGULAR DEPARTMENTS

Editorial	681	Direct Advertising	697	Collectanea Typographica	71
Correspondence	683	Job Composition	701	Cost and Method	71
Proofroom	685	Foreign Graphic Circles	706	Machine Composition	71
Process Engraving	687	Specimen Review	707	Newspaper Work	72.
Notes on Offset Printing	688	Pressroom	713	Trade Notes	721

Complete classified index will be found on page 781

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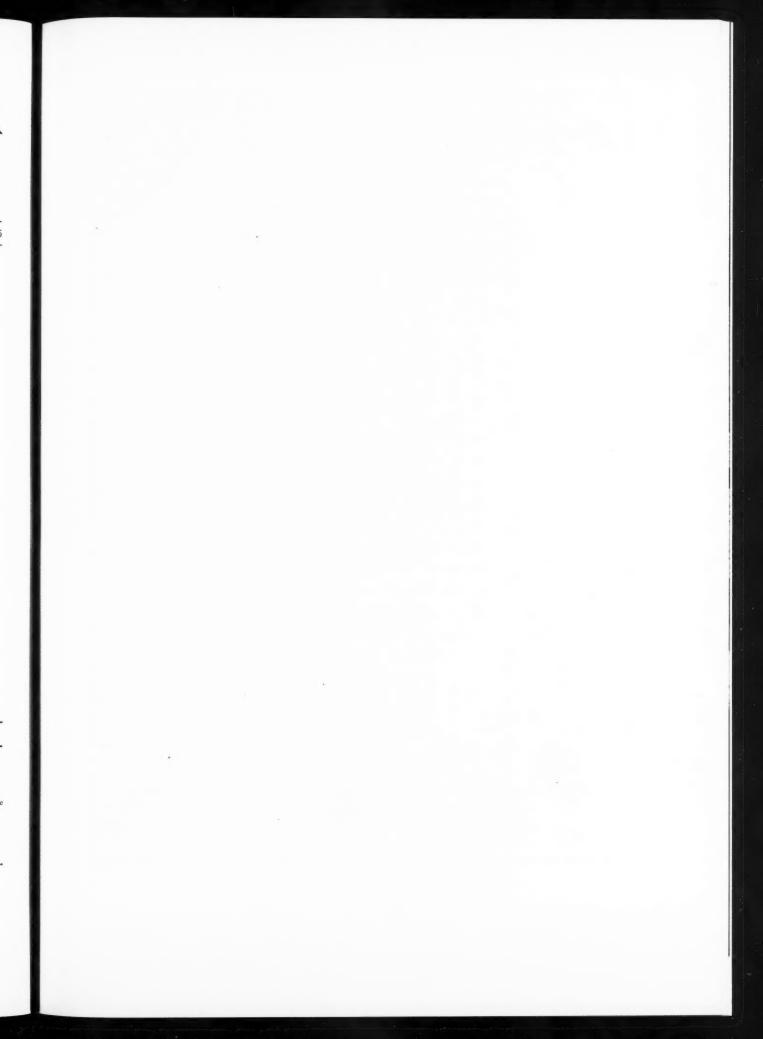
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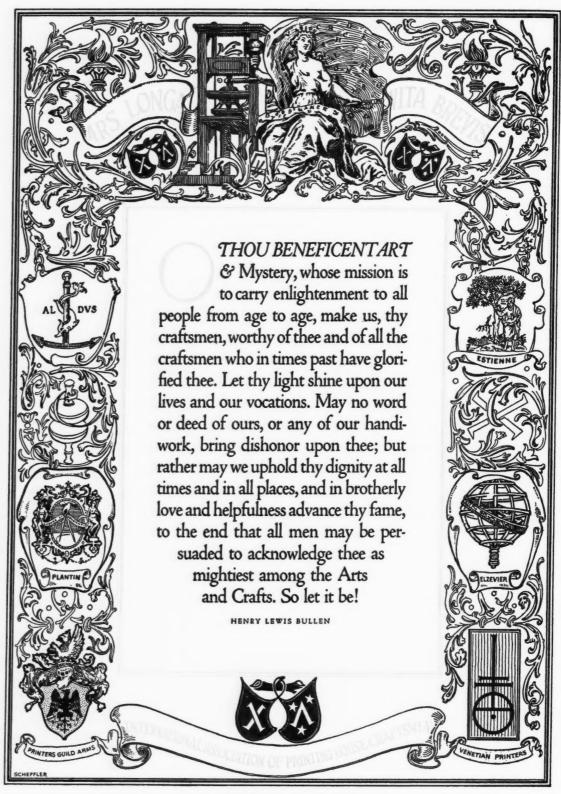
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The Craftsmen's Invocation

Presented with the suggestion that each meeting of a craftsmen's club be opened with an invocation, the members rising and repeating the words aloud in union after the president or other officer desiranced as leader.

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries



Greater Printing Industry Number
Dedicated to the honor of the Printing House Craftsmen



VOLUME 69

AUGUST, 1922

NUMBER 5

What the Craftsmen's Movement Means to the Printing Industry

BY WILLIAM R. GOODHEART

President, International Association of Printing House Craftsmen



OMMENTING on the International Association of Printing House Craftsmen, one of the exhibitors at last year's graphic arts exposition held in Chicago wrote: "The craftsmen's movement has proved itself a force for good. It has spread knowledge of methods and machinery; it has combined the knowledge

of individuals, and has given to each more than he contributed; it has heightened aspiration, it has placed the industry on a higher plane."

As I look on the achievements of the International Association of Printing House Craftsmen from the perspective of another and an added year of growth and experience, I can not help but feel that these words were prophetic in spirit, although written as a statement of past accomplishments. One may take any one of the sentences quoted above, and if it was true last year, it is still more assuredly the truth today.

Just as the advent of machinery has served to lighten the burdens of work and has eliminated much of the drudgery of the daily task, so have the association and the intermingling of craftsmen — which has been made possible through the organization of clubs of printing house craftsmen — made the daily routine of the average executive in the printing business and its allied trades more pleasant, increased his efficiency, and given him a broader knowledge with which to meet his daily tasks, and most important of all is the fact that it is removing the feeling of distrust and selfishness which had arisen through the keen competition in the trade.

The greatest proof of the soundness of the principles upon which the craftsmen's clubs are founded was demonstrated during the recent labor difficulties when craftsmen met in committee sessions as well as at general meetings of the club, regardless of the fact that

many of them had changed their labor affiliations. It proves that the elimination of politics, religion and the labor question is necessary in such organizations.

That was the fundamental idea and ideal that underlaid the formation of clubs of printing house craftsmen, which ultimately crystallized in the creation of the international association.

While the benefit resulting from the several local clubs of printing house craftsmen is immense and farreaching, it would never be more than local in its effects were it not for the international body, with which all the clubs are associated, and through which all concerted influence on the trade as a whole is exerted.

It follows, therefore, that while every craftsman values his membership in his own local club, he should have a lively appreciation of the fact that the great parent body is capable of accomplishing results impossible through the local club alone.

One of the most impressive instances serving to show the influence which the International Association of Printing House Craftsmen can exert is found in the extraordinarily liberal and whole-hearted support given by the printing industry as a whole to the great graphic arts exposition held in Chicago last year and what may prove a still greater exposition to be held in Boston from August 28 to September 2 of this year — held under the auspices of the international association. No local club alone could "swing" the printing industry of the country in such a movement with such enthusiastic confidence as has been displayed.

Moreover, if it were not for the annual conventions held by the international association, East would never meet with West; and craftsmen of the North would never rub elbows with their brethren of the South. The enormous value of such a contact to those who take advantage of and profit by it will be readily admitted.

I have said enough, it seems to me, to show that the International Association of Printing House Craftsmen is far from being a mere figurehead or from having a meaningless and aimless existence. On the contrary, it should be clear that it is a highly essential body in the movement for the uplift of the trade and of its members. To "place the industry on a higher plane" is, indeed, its foremost object — no mean task.

Now, all that has just been said has been said with a purpose. I feel very strongly that the international body is entitled to the hearty support and unlimited appreciation of every member of every club of printing house craftsmen. No one should regard it as a remote, intangible association with which he has no contact and in which he has no interest. The international association is in fact, as well as in name, the parent body; it has the welfare of each club at heart, and can advance those interests in direct proportion to the support it receives. Its officers are all chosen from the club ranks; they are all members of their local clubs while serving the general association as well.

It was with the object of making more real and intimate the contact between the parent association and the several clubs that the appointment of district representatives was inaugurated, and to my mind they serve a very effective medium of contact between the membership at large and the international officers.

So much for the past. What of the future? Who shall dare to limit his prediction of what may be done while the future years unroll themselves? Who having

witnessed the impetus and energy which have characterized the growth of the craftsmen's movement will deny that, with such a beginning, vast results are within the possibilities of the future?

There is probably no one disposed to deny this. There are certainly many who will agree with it. And there are some who entertain prophetic hopes that, with its ambitions and aims and hopes all resting on the altruistic principle of sharing one's knowledge, one's ideas, and even one's facilities with one's fellow craftsmen, the craftsmen's movement will so permeate the trade as to show the real merit underlying the movement; and that from this will come a new era of improvement of conditions, an elevation of tone among the individuals, and far greater respect for them as a body.

Need we ask why we should aim for such things? It is unusual to ask "What profit is there in altruism?" But there is in this particular case a ready answer. Such altruism will pay — and pay handsomely. With the printing industry on a higher plane, with the badge of a craftsman eliciting respect and appreciation, each individual is worth more to himself and to his employer. It represents an endless circle of improvement — mentally and materially. After all, can craftsmen have a more meritorious ambition? And the principal means to this laudable end are the craftsmen's clubs, and the International Association of Printing House Craftsmen.

The Employers' Attitude Toward the Craftsmen's Movement

BY J. LINTON ENGLE President, United Typothetae of America



I was my pleasure to be present at the time of the birth of the International Association of Printing House Craftsmen. It has been several years since this event took place in the Bingham Hotel in Philadelphia, where a small group of earnest, determined men had gotten together with the aim of extending the

scope of the work that had been so ably undertaken by local craftsmen's clubs in a very few cities. The atmosphere at this first meeting, when the larger group work was launched, was sufficient prophecy of the success which has followed every move of the organization since that time.

I feel that the benefits which have accrued from the work of the craftsmen's clubs have been twofold: The individuals who form the clubs are benefited through association with their fellows by exchange of ideas and by mingling socially; likewise, the trade has been the gainer through the uplift that is bound to come to an industry where the heads of departments have associated with one another from all parts of the country. The old adage "Competition is the life of trade" long since gave way to the new motto "Coöperation is the life of trade." If it is wise for the heads of businesses to meet in a coöperative manner, then it is logical to assume that similar value will come from association of the heads of departments.

It may have been necessary early in the stages of the life of the International Association of Printing House Craftsmen to justify the existence of such an organization with elaborate arguments in its favor. But as always, "the proof of the pudding is in the eating," and now that the successful operation of this organization over a term of years has demonstrated its fitness to function along the lines upon which it embarked, it would seem that little remains but to bespeak encouragement on all hands for the continued progress and vigor of this splendid work.

The International Association of Printing House Craftsmen has inscribed its name in the annals of our trade. Its future is assured, and all members of our craft should wish for it the greatest possible measure of prosperity.

The Development and Growth of the Craftsmen's Movement

BY JOHN J. DEVINY

Treasurer, International Association of Printing House Craftsmen; President, Washington Club of Printing House Craftsmen.



T can not be said to be customary to write the history of an infant who has not reached the age of reason, or at least has not reached that period of its life when really worth while things might be expected. But it is not the purpose of this article to tell the story of an average child. On the other hand, a

pleasant duty devolves upon an admiring relative to tell of the progress and accomplishments of a precocious youngster now only three years of age but already a factor in the world of graphic arts.

The reader has guessed that reference is made to the organization of printing house executives known as the International Association of Printing House Craftsmen. The idea of forming an association of top sergeants in the printing business was, like all other great movements, born of an actual need in the industry.

Soon after movable type was invented and its usefulness became manifest, the number of persons engaged in the printing arts increased. In the course of this development certain men in the trade showed marked ability in craftsmanship and because of this ability became the directing heads of various shop activities. These, of course, were the supervisors or what we would call today foremen and superintendents. In the early history of our own country there soon developed keen rivalry among printing establishments, which increased as the efforts to succeed in business became more intensified with the passing of time. This spirit of rivalry and competition was reflected in the attitude of the workers of one shop towards those of another, and this feeling in many instances soon found expression in acts of unfriendliness and animosity.

In the course of events there developed many organizations and societies limiting their membership to the journeymen employed in the printing trades. The owners and employers in the industry also recognized the desirability of forming an organization which would afford them a common ground on which to meet and work in unison for a common cause. Strange as it may seem, the men who supplied the technical skill and the executive leadership which directed the operation of the printing shops of America, were the last to discover that personal contact and mutual exchange of ideas and experiences would be beneficial to them individually and collectively. With their vision marred by the old spirit of suspicion and distrust, they made little headway in advancing those things that were of special interest and importance to them as executives.

However, a clear understanding of this weakness and a sincere desire to provide a remedy prompted a few New York print-shop executives to call a meeting of their colleagues which was held in connection with an informal dinner at the Broadway Central Hotel on Thursday, September 2, 1909. The invitation was signed by J. C. Morrison, Floyd Wilder, Fred Zimmerman and L. C. Potter as a committee, and declared the meeting was "for the purpose of discussing the perfection of an inexpensive organization which would meet monthly at the banquet table and talk craft matters." The meeting resulted in the enrolment of ninety-four charter members, and was the real beginning of the now internationally known craftsmen movement. The principle of sharing one's knowledge as well as enjoying a mutual exchange of good fellowship was so fundamentally sound that the New York Club of Printing House Craftsmen (the name given to the new organization) was an immediate success.

Naturally the news of such a success could not be confined to one community, and similar clubs were formed in Philadelphia, 1910; Chicago, 1911; Boston, 1912; Connecticut Valley, 1913; Baltimore, 1914; Cincinnati, 1916; Washington, 1919. With the formation of clubs in these cities the desirability became apparent of establishing a central agency which would be a sort of clearing house for the local units in the craftsmen's movement. In response to invitations from the Philadelphia Club, representatives of existing clubs met on September 13 and 14, 1919, at the Bingham Hotel in Philadelphia. It was more than strangely significant that printing house executives of the country should first meet in the City of Brotherly Love, and the home of the illustrious patron of the Graphic Arts, Benjamin Franklin, for the purpose of inaugurating a movement which would eliminate the old spirit of distrust and supplant the enmity of the past with a policy of good will and coöperation in all things pertaining to the printing business.

At the end of the two-day convention and conference a central organization was formed and called the "International Association of Printing House Craftsmen." The following officers were elected for a period of one year: President, Perry P. Long, Philadelphia; first vice-president, John Kyle, Cincinnati; second vice-president, William R. Goodheart, Chicago; secretary, Louis M. Augustine, Baltimore; treasurer, John J. Deviny, Washington. With a central organization thus formed, the craftsmen's movement began to grow by leaps and bounds, and within a period of a year clubs were organized in most of the large cities east of the Mississippi.

The first annual convention was held in Washington, D. C., and the attendance of a large number of delegates and visitors, including the most prominent men in the printing industry, removed any doubt that may have been entertained regarding the success of the new venture. The second annual convention was held in Chicago and was marked by the greatest graphic arts exposition ever held in this or any other country. The holding of the exposition in connection with the convention was in accordance with the principle that was written into the by-laws of the international association at the convention at Washington. This provision for exhibits features and is a part of the educational program of the association. It reads as follows: "In the furtherance of its educational work it shall be the policy of this association to hold at each of its annual conventions a comprehensive exhibit of machinery, appliances and supplies used in the graphic arts."

The third annual convention of the international association will be held in the city of Boston from August 28 to September 2. The graphic arts educational exposition to be held in connection with the convention is expected to surpass the Chicago exposition in many features, and its educational value can hardly be calculated.

The general service program of craftsmen's clubs is substantially as follows:

Lectures are arranged for meetings on subjects of value and interest to the members. These lectures are illustrated with stereopticon slides, moving pictures, physical exhibits, etc.

Exhibits of printing machinery and appliances are demonstrated by experts.

Specimens of fine printing showing unusual treatment of subject and craftsmanship are exhibited, and the treatment and processes explained.

Visits to various plants are arranged by local clubs and practical demonstrations of manufacture of inks, paper, electrotype plates, etc., are given. Visits of this kind are always productive of good fellowship and, of course, are made possible through the courtesy of the employers.

Library committees are appointed to arrange with the free libraries for the listing of books on printing and the allied arts. Copies of these lists are supplied to club members.

Particularly interesting and valuable lectures are frequently printed and supplied to members and others who may be interested.

The social side of club life is stressed and during the past year ladies' nights have become prominent features of club affairs. Ladies' night is usually a gala affair and is made the occasion of much good fellowship.

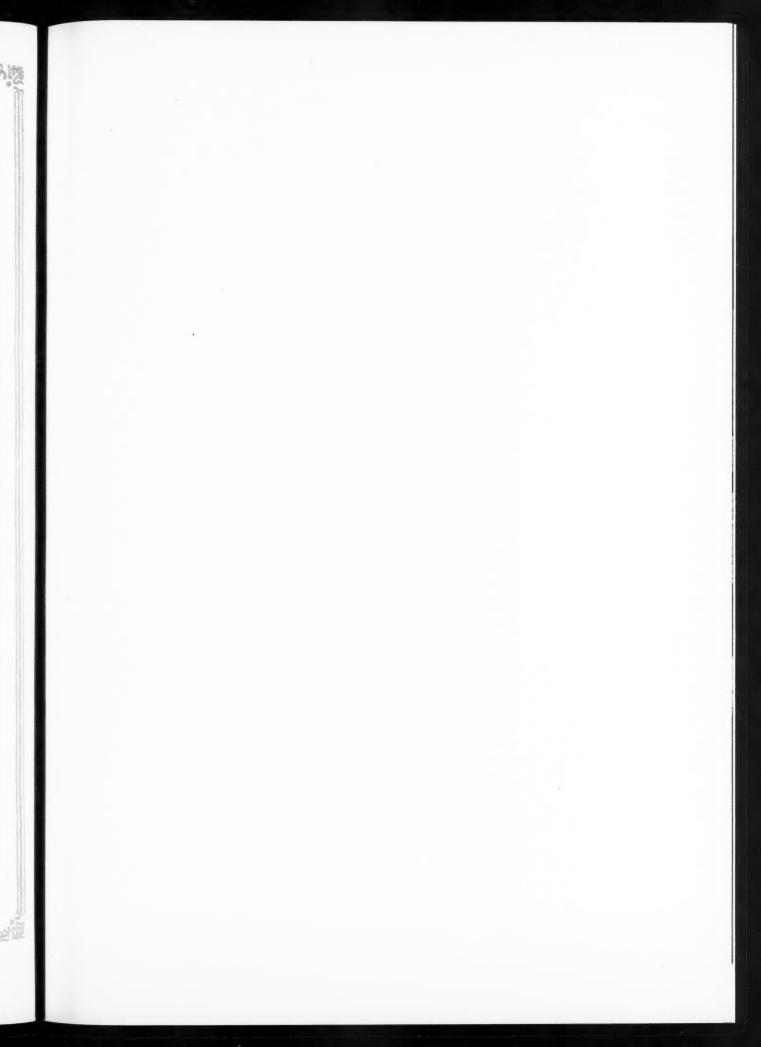
The experience of three years since the organizing convention in Philadelphia has demonstrated the value of the craftsmen's movement to the printing industry and has marked an era of great progress in the printing arts. When it is recalled that the membership of the several clubs includes the best minds and the most skilful hands of the industry, and that these executives have been holding monthly meetings under the direction of an international association, it is not to be wondered that the trade is making such great strides in the direction of increased usefulness. These men who already are designated leaders are using the craftsmen movement as a means of increasing their skill, and they can not rise to higher levels of personal proficiency without having a correspondingly elevating effect upon the business in which they are engaged.

Through their education the employers have been signally benefited. If his executives are members of the craftsmen's club the employer has witnessed in his own shop the elimination of many extravagances, a more successful handling of the human element and a substantial lessening of waste of materials used in the manufacture of printing. Executives have been benefited by the new spirit of cooperation which now marks the relations of this group in the trade. Among the executives of the present time there is always to be found a cheerful willingness to assist the other fellow in the solution of his problem, even to the extent of visiting the shop of the man in trouble and if necessary loaning him machinery and other appliances that may be needed for the job. It will, of course, be noted that this condition is in marked contrast to the attitude referred to in the first part of this article.

And last, but not least, journeymen and others employed under supervisors who are identified with the craftsmen movement enjoy the benefit of intelligent leadership and direction, and their work is made more interesting and attractive thereby.

A movement founded upon the principle of helping one another and responding to an actual need must of necessity reach the loftiest heights of success. The international association now numbers thirty-six clubs in as many cities of the United States and Canada, with ten cities now applying for charters. The movement has spread to the North, South, East and West, and under the competent direction and splendid leadership of the type of executives that comprise its membership it bids fair to become an important factor in all that tends to elevate the printing industry.

PRINTING, even in the form of a business card, is not a dead thing, such as is a tooth brush. It is a living thing, conveying information, laying the foundations of much business and friendships. One business card, properly printed and placed in the proper hands, may mean a fortune to the man who bought the card from the printer. — Collectanea.





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The Craftsmen and the Efficiency Problem

BY E. L. WILSON Efficiency Engineer, Regan Printing House, Chicago



F you had a problem to solve, a problem involving method, organization or equipment, and could call to your assistance two thousand of the most skilled mechanics in the world, you would feel confident that a solution would be forthcoming and that it would be very close to one hundred per cent correct

when it arrived. That is what is happening to the mechanical problems in the printing industry today. Wherever there is a club of printing house craftsmen there is an active society for the application of efficiency principles to the printing industry — an organization of printing engineers, giving of their time, not only to raise the standard of individual efficiency, but to plan the efficient organization and study the efficient equipment that the affairs of the establishments or of the departments under their control may be better administered.

Thirty-six clubs of printing house craftsmen, located in as many of the principal printing centers of the United States and Canada, having a membership of over two thousand executives from every branch of the industry, are working and thinking and sharing their professional knowledge, placing at the disposal of each member an advisory council that is equal to the total membership.

The slogan, "Share your knowledge," is in itself sufficient justification for the club's existence, and the fidelity with which the motto is lived up to makes this organization the most powerful influence that has ever existed for the betterment of the craft. Not only do the members share their knowledge but they draw from the outside the greatest authorities on kindred subjects to address the monthly meetings, and thus constantly add to the knowledge which they share with fellow craftsmen.

Not so long ago it was customary for executives to guard any method that would produce a better quality of work or an output above normal; it was a day when everything out of the ordinary was a stunt and every stunt was a mystery, the key to which was held by a select few. Now the club has made it possible to exchange this one idea for a hundred just as valuable. "Share your knowledge" is the opportunity of every member to add to his capital stock and increase his earning power, which is just another way of saying that he becomes more efficient.

Whether the member realizes it or not, nine out of ten of the questions discussed are problems in efficiency. Either these questions have to do with the analysis of the element contained in the finished product or with the efficient method of handling these elements in producing it. Efficiency means getting greater production with less effort, and this requires a better understanding of the tools with which the work is done; it means a steady building of quality, and to do this, the best methods must be understood and practiced. This is exactly what the craftsmen are doing.

Take this list of addresses heard at one of the clubs in the past two years, and note how nearly they cover the whole scale of operations, and bear in mind that the list does not include the hundreds of subjects discussed from the floor, every one a problem in effi-ciency: "Types and Their Pedigrees," "How to Get the Best Results From Type Metals," "Composing-Room Efficiency," "Typesetting Machines," "Time-Saving Devices for the Printing Plant," "What Constitutes Good Electros," "Present-Day Rollers and Their Care," "How to Eliminate Static Electricity," " Adjusting the Press," " Patent Bases and What They Save," "Making the Good Overlay," "Manufacture of Ink and What It Contains," "Standardization of Colors," "Pressroom Problems," "Overcoming Paper Difficulties," "Pressroom Spoilage," "Automatic Machinery," "Mechanical Feeders," "Handling the Product Between Operations," "Binding Processes," "Relation of Office to Factory." This is probably representative of what was going on at the same time at monthly meetings of the other thirty-five clubs, and it is just as impossible to listen to talks along these lines and not build up your efficiency as it would be to fall in the lake and not get wet.

The lectures are invariably given by an authority on the subject, but it is not from these talks that the greatest good results, but in the discussions that follow, discussions that dissect the principles and apply them to the everyday problems of the plant. If a member wanted information about the most suitable machine for performing any operation and brought it before the club, he would get a fund of information that would be invaluable, because it could be had in no other way, and the question of manning and operating the machine would bring to light the most approved practice and the most economical method for obtaining the maximum production.

At these meetings executives learn the value of cooperation with other departments and gain the knowledge that makes this easy to practice. A compositor, hearing a discussion on makeready, goes back to his work with a clearer insight into the things he should do before the work leaves his department. The pressman likewise profits when he hears a discussion on binding problems. The electrotyper and the engraver learn what the pressroom requires, and so on down the line, each gaining theoretical knowledge of all operations.

There is one feature which demonstrates more than anything that the club has efficiency bred into it —

the service committee which functions every day in the year. On this committee is a representative from each branch of the industry, and any member in need of immediate assistance or having a problem to solve can get help by applying to his representative on this committee.

It seems to me that the big problem is not the cost of labor per hour but the cost of production per unit. Anything that tends to increase production without

sacrificing quality is the answer. The heads of departments, if they are members of a club of printing house craftsmen, are working along the lines of efficient methods, efficient equipment and efficient organization and their progress is bound to be reflected in the production records of the plant.

As I said before, there is no greater society of efficiency engineers in existence than the International Association of Printing House Craftsmen.

The Craftsman and the Cost System

BY DANIEL BAKER



so one looks back over the progress of printing as an art and as a business it seems that there has been a succession of waves that have driven forward first one and then the other phase of our craft. It is almost like watching the waves of the ocean as they break on a sandy beach; they seem to be chasing one an-

other, then two meet and form one big wave that drives all before it. Thus we have had our era of art printing, which was lauded and followed by dilettante extremists; then there were periods when printing was relegated to the ranks of business - in some respects pretty poor business - and at present we have the meeting of the waves and the union of art and business in printing as demonstrated by recent exhibitions. The designer had his day as supreme authority as to what constitutes good printing, and price and profit were relegated to the background. The efficiency and business expert had his turn, when everything must be done by rule and show a profit. The reflex has been that neither art nor efficiency could conquer cupidity, and the struggle for orders and cutting of prices went on. Now we are entering a new regime where the man between is going to show that neither art nor business alone can make a success of printing, but that it must be a combination of both that will bring the reputation and the shekels.

The printing house craftsmen have become a militant body and are doing things in a large way, and the results of their work as evidenced in such things as the graphic arts exposition soon to be held in Boston, will drive to the shore the wreckage of old ideas and obsolete methods. The gathering together of such an organization of superintendents and foremen—the ones who are responsible for production—can not but result in the advancement of the craft and in the progress of the members of the International Association of Printing House Craftsmen.

For this reason we desire to call the attention of every craftsman to the fact that he must know more than the details of his own department or plant, and to the equally important fact that the Standard Cost-Finding System is the great connecting link between departments and plants — the radio circuit through which information as to the best results and improved methods is disseminated to all who are open minded enough to take advantage of it and absorb its vibrations.

Too many craftsmen look upon the cost system as something apart from their work, a nuisance to be endured to keep peace but of little real value to them personally. This is a big mistake, for every craftsman should know the principles upon which the cost system is founded and the broad method of its application, which makes it possible to use the cost system profitably in any printing office of any size. The necessity for a cost system is in the fact that we buy time at wholesale, as it were, and deliver a part of it at retail in the various operations on the different jobs passing through our plants. We buy and sell only two things in a printing plant - labor and material. The labor is of different kinds, but is all sold by the unit of the time used in performing it. The material also differs in kind and value, but it is billed to us so that we know its cost.

The most important thing, then, that a craftsman should know about cost finding is that he can sell only the productive part of the time he buys and that the wasted and idle time is of no more value than stale fish or other offensive offal. Time — productive time — is what we, as printers, sell; and that productive time must pay for and carry the cost of the non-productive. Reduced to its simplest terms, the cost system is merely a logical method of finding the proportion of non-productive time that each productive hour must care for. To make this easy and feasible the Standard Cost-Finding System was developed from these five basic principles which every craftsman should know:

- 1.—The standard unit of cost shall be the productive hour in each department.
- 2.—The standard hour cost shall be the gross cost, including labor, factory and commercial expenses; but excluding selling and stock handling.
- 3.—The standard method of caring for overhead or commercial expense shall be to divide it among the departments in the proportion that their total individual cost bears to the total cost of all departments.
- 4.—That stock handling shall be kept as a separate department and its cost charged against all stock as a percentage of the stock value.

5.—That selling shall be kept as a separate department and its cost charged against each job as a percentage equivalent to the relation of total cost of selling to the total cost of production, including overhead.

These briefly expressed principles cover the whole of the cost system. The necessary blanks for carrying them into use are merely incidental and are four in number: The daily time ticket; the weekly pay roll report; the monthly report of hours and production; the 9H monthly statement of cost of production. As we buy and sell time, the most important of these blanks and the real basis of the cost system is the daily time ticket. Its particular size and shape are immaterial, but it must show definitely and accurately four things: Who did the work, for whom it was done, what kind of work, how long it took. Unless these things are accurately recorded, the whole cost system falls by its own weight and is worse than useless, because it is misleading. Shortly expressed, the time ticket must show: By whom, for whom, what, how long. Simple, isn't it? Yet it is the kernel of the whole cost system. Your plant or your department may be divided and subdivided into as many groups as you wish in order to get the cost of certain operations, but the principle remains the same. Time - productive time - is what you are recording and find cost for.

Another thing that every craftsman should know is that there is a real difference between non-productive time and idle time. Non-productive time is used in doing seemingly necessary work which can not be directly charged to any job or customer, and it thus becomes a load upon the productive time, increasing its cost. This is something over which the craftsman should ponder deeply, because it is within his control, and it is always up to him to devise methods of reducing the non-productive time to the minimum. Idle time on the other hand is not so directly under the craftsman's control, unless it results from mismanagement on his part; usually it is from lack of orders.

Now, don't worry, we are not going to give a long dissertation on the details of the cost system, for you can get them elsewhere, but we wish only to call your attention to some of the important things craftsmen should know.

After the time is recorded on the time ticket the clerical force is responsible for getting it correctly transferred to the other blanks and to the individual job record. This latter is really a factory journal and general sales book. It records what the factory has done for the job, and shows the office the total costs and the selling price which was quoted.

Right here comes a decidedly important point for the craftsman to know. It may startle you as here expressed, but facts are facts. The cost has nothing whatever to do with the selling price, though you have been told to make your price by adding a certain percentage to the cost. The cost and the selling price are really fixed by entirely different conditions, and though the difference between them is the profit they must be considered separately. Cost is what you pay for a

thing in money, labor, service or other things of value. You can by use of the cost system accurately determine the cost of each item in a job of printing and of the whole — after it is finished. It depends upon concrete facts within your control. Price, or selling price, is governed by the law of supply and demand and is not computable from any established records. When there is an abundant supply or even an ordinary supply of any merchandise — this includes printing — and there are few purchasers, prices are low, and we say that we have dull times or hard times. When the supply is short and demand great, purchasers are willing to pay higher prices and they outbid each other to get what they want, and we then say we have good times. As we have said before, you can control your cost by improved equipment and efficient methods, but you must sell at the market rates.

What good, then, is the cost system? It enables you to know in advance whether you can afford to take business at the market rate and what your margin of profit or safety will be.

This brings us to a most important use of the cost system: Every craftsman should know that the greatest use of the cost system and its principal value is as a basis for estimating in advance the comparative value of different methods of doing the same job and deciding which will best fit in with his plant and produce the desired result at the lowest cost. Every craftsman should familiarize himself with this aspect of the costfinding system, its connection with planning the work and incidentally estimating its probable cost. Most of you feel that you know all the details of your departments and just which is the cheapest and best way of doing your share of the work, but you should also know how your work affects the other departments and whether the method which is cheapest for yours will not prove so much more expensive for the others that the total cost will be increased.

You should know that the heart of the cost system is the monthly statement of cost of production (9H), for here all the details that have been recorded from the time tickets, and certain details from the ledgers, are gathered and distributed to the different departments and prorated over the productive hours in each. Every craftsman should secure from the office a copy of the section of 9H referring to his department, and should study it until he knows just where the excess cost occurs or where the unjustifiable loss of time has been allowed. He will be surprised at the information he can get from a short analysis of the records of his department and their effect upon its costs.

One more important thing to know is that the more you separate the various operations into groups of similar character and keep them separate through the system the greater will be the value of the analysis in planning improvement. This is a really serious matter in these days when machinery is rapidly increasing and operations that were heretofore considered simple are divided and special men trained for them. We can all remember the day when distribution was a legitimate

non-productive item in the composing room, taking one-fourth to one-third of the time the compositors were paid for, or else making work for non-productive employees. The entrance of the composing machines and the type-and-rule caster has changed this and resulted in reduced cost of composition. Many can recall the days when practically every job taking plates or every one requiring full color had to be slip-sheeted. Then came the special sheet deliveries, the electricity dissipators, the gas-heated delivery, and out went most of the slip-sheeting and costs were reduced.

The cost system shows just how much the many improved methods have reduced cost, and craftsmen should know that it is not safe to guess against the system — it is a straight gamble against stacked cards and loaded dice when we fool ourselves into making guesses on costs.

Finally, the craftsman should know that the cost system is his friend and that it will help him to make good and advance in his profession; first, by showing him how to improve his department from the internal point of view, and, second, by giving him the true perspective of the relation between the groups and departments, so that he can improve the way in which his work passes on to the other craftsmen. The craftsman as a progressive should realize that his own advancement is bound up in the growth and progress of the printing business and that though the cost system has been installed in only a small part of the whole number of printing plants it has so greatly improved business methods as to raise the printer from next to the worst of financial risks to the center of the field, where he is now recognized as a business man and given consideration in commercial assemblies.

It is really the cost system which has made possible the craftsmen's clubs and the graphic arts exposition which the associated clubs are presenting in Boston in connection with their annual convention this month.

Pretty Printing Versus Printed Salesmanship

BY WILLIAM A. KITTREDGE



DES your printing pay its way by down to earth, brass tacks selling force, or is it merely pretty and entertaining for its typography and pictures? Do not misunderstand me — printing with strong selling power can be, and often is, typographically effective; but frequently this selling force is sacrificed in the

striving for typographic effect. It should not be so. Printing, all printing, should be judged by the effectiveness with which it serves the particular end for which it is being used. Except in rare instances, printing is not an end in itself but a means to an end, and that end may be the selling of hammers or automobiles, the presentation of a program of music, or the preservation of a classic bit of poetry. In any event there is one form that can perhaps be used better than any other to accomplish the desired result.

Let us alone and we printers will sometimes do the loveliest and wierdest things with type and pictures which in themselves are beautiful enough but have no coördinated practical purpose in the workaday world of which we are so much a part.

I have in mind a dummy which I happened to see the other day. A printer in the Middle West had prepared it for a paper merchant to use in marketing a certain brand of coated paper. On the cover was a lovely sketch in color, some artist's dream, which in itself was beautiful enough, but which by no stretch of the imagination could be tied up with the idea of convincing a printer why this particular paper was more desirable than another. Inside were some more sketches of pretty scenes, and then some halftone

reproductions of magazine illustrations and pictures in the Metropolitan Museum of Art — all very pretty and amusing, but telling one nothing and selling one nothing on the particular merit of the paper.

Another dummy for another brand of paper manufactured by this same merchant was quite the reverse. By a careful study of all the uses to which that particular paper could be put, the illustrations on every page suggested different kinds of merchandise in the advertising of which it might advantageously serve—automobiles, men's apparel, sanitary plumbing fixtures, women's hosiery, Victrolas and period furniture—every page a demonstration of fine art and typographic treatment in the selling of different brands of merchandise.

Where in the first dummy the same engraving techniques were used throughout, in the latter every page was a demonstration of a different kind of engraving treatment, showing how the particular paper would respond to printing from different kinds of engravings. Likewise nearly every page showed the goods of some national advertiser, the force of whose name on the paper would act as an endorsement of it.

Yes, printing today requires the same kind of brains and headwork as engineering or law or banking. There must be a reason for the things we do and a plan to follow, a "why" for everything.

Disjointed, haphazard, scrap-book arrangements that used to go in paper advertising, and printers' advertising too, will not be tolerated longer. Printing is expensive. Its planning and use must be organized along sensible lines of efficient work and economy. Like the salesman, a printed thing has definite work cut out for it to do and the more astute manufacturers are right well seeing that it does it. And, surprising to say, this





Mirrored from Nature

By

"MANZ DIRECT COLOR PROCESS"



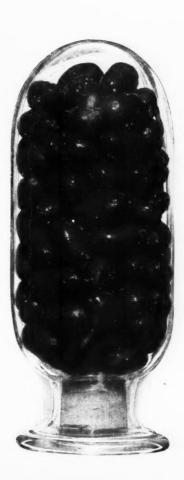


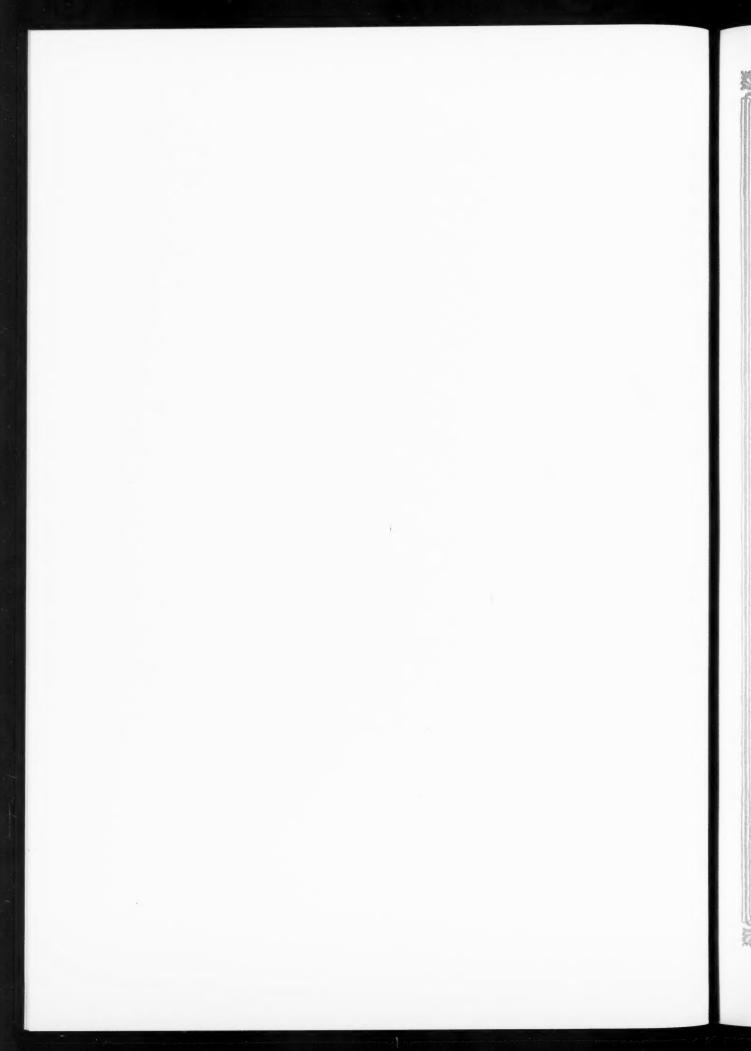


"Faithful Reproductions"

Engraved and Printed by

MANZ ENGRAVING COMPANY
4001-43 Ravenswood Avenue
CHICAGO





does not mean the cutting down or limiting of appropriations so much as the safeguarding of expenditure to see that definite investments bring definite returns. Frequently, too, it is found that better typography and the best art and pictures will put across the sales idea quicker and better than any other kind.

Printing organizations operating well equipped service departments are reversing the procedure formerly followed when an artist's dummy was first made without particular attention to the sales point of view. Later, of course, "sales punch" could be, and was, brought in, but then the first consideration was for physical appearance and pretty effect.

Times have changed. John Smart, printing salesman, calls on a prospect and secures his interest enough to bring Walter Bright, a member of his firm's service department, to a second or third interview. The three men then confer as to the selling angle from which the particular product can best be merchandised. Quite likely road salesmen, factory men and engineers concerned with the distribution and use of the product will be consulted. Thus the germ of the sales idea is generated and later developed at the office by Smart and Bright before the artist is given anything to do.

Whipped into rough shape, the sales idea usually suggests an appropriate physical form and treatment that can well be carried out with the best typography, illustration and decoration. Thus the horse is properly before the cart. To printers imbued with a love for the art of printing and the subtle values and distinctions of typography there will always be the temptation to put these things foremost when, actually, in producing advertising literature these things are the necessary and valuable adjuncts rather than the thing itself.

A manufacturer of a line of merchandise, we will say, is appealing to a certain class of prospects — they may be young or old, of refined or coarse habits, living in the city or in the country. They may be persons of large means or limited, and his product may be a luxury or a utility to them. All of these things are important in first deciding the physical form that his advertising is to take, and the printer who ignores these things in preparing the advertising is not giving the service the manufacturer has a right to expect.

"Pretty printing versus purposeful printing"—is your printing merely pretty or does it accomplish the purpose for which it was first intended?. The answer to that question would cause a revision of much of the waste in our industry today.

When our good friends, the paper people, seek to point out these things to us, should we not heed them,

or, rather, should we not have anticipated the missionary effort by looking after these things ourselves? Many did — progress is rapid — and in most all of the printing today there is much more energized power and appeal than in similar literature of a dozen years ago.

In the printer's own advertising it is interesting to note the tendency from the merely pretty to the purposeful. Hampered and held back by his customers in his efforts to make their printing more beautiful and attractive, the printer frequently has run the riot of color and stunty arrangement in making his own advertising bizarre and compelling. But the interest aroused again has been more for his "box of tricks" and pretty effects than for the brass tacks evidence of why he is a better printer than his neighbor, or that he is successful as a printer doing work for other business concerns that are successful in part through the use of his printing.

Pretty pictures, fine phrases, bluff and bull and bluster—the world is full of these things—but orderly arrangements, logical reasons, and actual evidence why certain things are desirable are not so plentiful. To be sure, you may reply that much good advertising is indirect in which the idea is hinted at or inferred rather than actually expressed. This is true, but even in such cases it is eminently important that the purpose be clearly conceived and that the indirect appeal or approach be as carefully planned as the direct.

Printed advertising—direct-by-mail advertising, direct advertising, whichever you will—is coming strongly to its own, and its planning and use should properly be administered by the printers who must produce it rather than by agents or agencies working merely on a fee or commission basis. This kind of advertising is needed and used so much by large national advertisers that we frequently hear of large metropolitan agencies establishing departments to look after such requirements—departments where the same care is given to investigation, planning and analysis, as is now given to accounts using only newspaper and magazine space.

Can not the printer through a well equipped and organized service department do all of these things as well or better than an agency when it is considered that he can take advantage of the short cuts and the helpful economies of manufacture with which he is most conversant?

To the mutual profit of their customers and themselves, many printers are doing this, and in so doing are producing printing that is always purposeful and sometimes pretty.

LOVE the art, poor as it may be, which thou hast learned, and be content with it, making thyself neither the tyrant nor the slave of any man.—Marcus Aurelius.

"Where Are We At" in Processwork?

BY STEPHEN H. HORGAN



T is now a hundred years since pictures were first engraved with the assistance of light, though it was not until a half century ago that getting pictures into the printing press, by means of the agency of light, was begun as a regular business. During the following score of years it was as uncertain and as unprofitable as

prospecting for gold, and quite as alluring. Each new plant depended on secret processes usually held by a single workman, and when that one workman went out, to begin business for himself, the sheriff came in.

Before reliable electric light took the place of fickle daylight the time required to produce work was a gamble. It was then that engravers began to be called lineal descendants of Ananias, a reputation they have much trouble in repudiating even today. The only ones making money from processwork were publishers, who kept engravers in suicidal competition with each other. The present writer suffered with his brother pioneers when we wondered if "the ghost would walk," though we well knew that the landlord and the supply man would.

This was the formative period, when the leaders in the prospective business were inventors, consequently experimenters and dreamers. They saw visions, and being visionary they were impractical and unbusinesslike, so it was impossible to make money from their inventions. Many small fortunes disappeared in darkrooms during these dark ages of processwork.

Then came a more enlightened age. THE INLAND PRINTER can take pardonable pride in the assistance it has rendered. Twenty-eight years ago it began a regular department devoted to Processwork, and its files are a continuous history of engraving progress since that time. It also published, as serials, complete works on photoengraving, so that it became the schoolmaster of the business. An important service which it rendered the business was in protecting the trades from promoters of alleged bonanzas in the process line. The case of the concern that offered a complete halftone engraving outfit for \$25 was only one of them. It cost this publication a great deal of money in the courts to expose this gold brick scheme, but in doing so it saved the photoengraving industry a serious setback. Hundreds of thousands of dollars could have been saved the trade if the information it supplied had been heeded, as was shown by the introduction into newspapers of a method of rotagravure for which American publishers paid \$250,000 to the German inventors in 1913, when another process had been explained in The In-LAND PRINTER since 1898. The method sold here by the Germans failed, and the one that had been long in previous use here had to be adopted.

The demand for illustrations in magazines, newspapers, advertising and all forms of printed matter increased almost as rapidly as the demand for "radio" has at the present time. This brought into the business a number of speculators without any taste or judgment for pictures who took a flier with their capital as they would in an oil well, in the expectation of getting rich quickly. They knew nothing of the cost of producing engravings, and cared less. The result was unfair and killing competition, with "the devil take the hindmost." This "dog in the manger" policy on the part of the gamblers in engraving prevented progress.

There was one voice crying in the wilderness for years, and that was the tireless one of George H. Benedict, insisting that engravers should know the cost of their product before they sold it and that it was unjust both to themselves and to their customers to be without this knowledge of cost. The workmen realized that if they were to continue to be pitted against each other in a wage struggle the one who worked for the least money would get the job and no one would be able to make a living wage from the speculators who employed them. So the workmen organized for mutual benefit and the employers did the same, with the result that they have saved engravers from being treated like a lot of "cobblers." By organization they have made their business respected by the allied crafts in the printing trades, and they have also given it a high standing in the general business world.

This is where we are today. Processwork is recognized to be not only a most powerful aid in the spread of knowledge by printed pictures, an indispensable adjunct in advertising and in the promotion of business generally, but one of the chief promoters of civilization itself. The days of the pioneer and the promoter of processwork are about over. Though the ways in which pictures can be brought to the printing press are bewilderingly numerous, they are being properly standardized. There is little necessity for wasting money in disastrous experimentation now if proper advice is taken, as there are many experienced pilots today to steer one who intends embarking in processwork; the seas are charted and the rocks and shoals are properly marked.

To the printer, publisher, advertiser and reader the questions now come: "Which one of the photomechanical processes should I adopt for my work, or which shall I install in my business? The exhibits of all the processes have merits; what are the differences? Which will be cheapest and simplest to operate? Which the quickest in production? Which gives volume?" The question as to which gives the highest and most artistic results is seldom asked these days. These questions can not be answered here any more than one could say to printers the face of type and the kind of press they should use. Each case must be diagnosed and

prescribed for individually. In the case of book publishers, for instance, the method of illustration might vary with the kind of book. Are they children's books, scientific works, fiction, geographies, art treatises, fashion publications or editions de luxe? Like biographies or books showing textiles, any of these may have different kinds of pictorial treatment.

Photomechanical methods are divided into three distinct classes: The relief plate methods are photoengraving; the surface printing methods, whether from stone, gelatin, or grained metal, are termed planography; while intaglio printing includes photogravure and rotagravure. Newspapers will continue to use photoengraving, with an increasing use of rotagravure for pictorial supplements and offset printing for supplements in small editions. If the public prefers coated stock in its magazines and books, halftones will be used to print from. Should an uncoated stock come into fashion, then rotagravure will increase in popularity, and offset printing will be not only profitable but most

practical for uncalendered stock. For books of limited editions and for facsimile illustrations the use of collotype will grow, with photogravure for art works and de luxe editions. Rotagravure in the Sunday supplements has already created a demand for this process in advertising of all kinds, and by the time this article is published small presses will be here to print by that process.

With color printing it will continue to be a race between four-color processwork and offset printing in five or more colors, with the latter going strong. It is now shown that rotagravure can be printed in four colors on a fast newspaper press, so all that is left now are combinations of these processes. Any method of color printing with rotagravure or collotype for the key plate gives superior results. Space will not permit going into this complicated subject further. Personal advice to fit special requirements can be had by writing The Inland Printer, which will continue to teach "Where we are at in processwork."

American Printing and Engraving Industry Threatened by Foreign Invasion

BY MATTHEW WOLL

Vice-president, American Federation of Labor; President, International Printing Trades Association; President, International Photoengravers' Union



BSORBED as we are in the everyday problems which present themselves to the American printer and engraver, devoted, almost exclusively, to the domestic difficulties of trade and finance, made more keen at this particular time of industrial depression and intensified competition, little or no consideration

is given to the shadow of foreign competition, which but reflects the onrushing storm that is threatening the American printing and engraving industry. It is not yet too late, but every day counts, and immediate action is essential.

What is this foreign menace that has cast its shadow on our shores and that threatens one of America's greatest industries? How shall this danger be averted or avoided, and by whom? Who are the figures that are playing such an important part in this silent tragedy, and who are they that are bent upon the destruction of all engaged in the American printing and engraving industry?

The silent struggle going on is the contest for the American market of printing and engraving. The contestants on the one hand are the European printers, engravers and publishers, aided and abetted by American importers, while on the other hand we find the American printers and engravers. The issue involved is: Shall the ships of the sea take American orders for printing and engraving to foreign shores to be produced

by foreign capital and foreign labor, or shall the American printers and engravers reign supreme in American printerdom?

Like the thief in the darkness of night we find American orders for printing, engraving and binding being taken from our shores slowly but surely, and unless the industry awakens we may ultimately find that we have closed our doors after the horse has been stolen. The printing and engraving industry has yet time to secure proper and adequate tariff protection, but haste needs to be exercised.

But what are the facts as to imports and exports of printing and engravings, and is the tide coming in or is it going out?

It may be fairly assumed that the three years prior to the recent World War presented a normal state in the industrial and commercial life of the world, and especially as it relates to the imports coming into and exports of goods going out of America.

From reliable statistics it has been found that the value of imports of books, engravings, etc., for the years 1912, 1913 and 1914 was approximately \$6,600,000 each year. These values are, of course, based upon the normal value of foreign currencies. An investigation made by the printing trades unions evidences, too, that approximately 60 per cent of imports of books, engravings, etc., entered free of payment of any duty. It has been found also that the imports for the three years following the close of the war were as follows: For 1919, \$4,859,000; 1920, \$7,769,000; and for 1921, \$6,481,000.

It might be reasoned from these figures that imports had declined. It is well, however, to bear in mind that these figures represent values in foreign moneys which, during the years 1919, 1920 and 1921 ranged from 85 per cent down to as low as 3 per cent of normal value.

Considering the importations from England, it has been found that the imports of books, engravings, etc., from this country for the years 1912, 1913 and 1914 averaged \$3,400,000. The imports for 1919 were \$3,242,000, and for 1920 they were \$4,750,000. In 1920 the pound sterling was valued at about 75 per cent of normal. If the imports since the closing of the war had been valued on the prevailing par value of English money, then the imports would have amounted in volume to more than \$6,300,000.

Considering lithographic prints and post cards, the average value of the imports of lithographic prints for the years 1912, 1913 and 1914 was \$1,800,000. The imports for the three years following the war were as follows:

1919... 240,000 pounds, valued at \$237,000 1920... 853,000 pounds, valued at \$603,000 1921...1,230,000 pounds, valued at \$773,000

Germany supplied nearly 60 per cent of these imports for the years 1912, 1913 and 1914, and for the years 1919, 1920 and 1921 Germany supplied more than 80 per cent.

That the effect of these extensive and constantly growing importations is keenly felt by the entire American printing and engraving industry is impressively set forth in a number of letters, of which the following is characteristic:

While the writer was in New York recently, calling upon the trade, he visited the offices of the ——, with whom our concern has been doing considerable business, furnishing them labels. We have in the past, and are at the present time, printing their —— labels. At the present time we are asking \$1 a thousand for these. We were told by their purchasing department that German firms were quoting less than 50 cents a thousand for these labels, delivered to their plant, whereas our price is f. o. b. ——.

The purchasing agent showed the writer a sample of cigaret box wrappers, stating further that the best possible price he had been able to obtain from any American supplier for this label was \$10.50 a thousand, the work requiring considerable gold leaf and the operations being slow, but that German firms had quoted a price of \$2.75 a thousand for exactly the same work. In other words, a lower price than the actual gold leaf used on this label would cost.

Our New York representative reports that his associate, who had previously represented the —— Company, had connected himself with German concerns and was doing quite a large business securing orders.

With the frightful difference in the matter of exchange, undoubtedly Germans can do this work at much lower prices than we can, but something should be done to prevent the possibility of these orders going out of the country.

We are sorry that we can not give you more information, but another instance does come to our mind. The other day we were offered a sheet of enamel paper, made in Germany, at a price of 10 cents a pound, which paper we could not possibly buy here at the present time for 16 cents a pound. No doubt there are many other instances of this kind, but we are sorry we are not able to give them to you, but perhaps these will help you to show the situation as it is.

Similar complaints have been received from other printing and engraving concerns, and the entire industry is seriously concerned regarding its future.

Complaint is made also that extensive orders are being successfully solicited by large importing concerns such as Benziger Brothers, New York and Cincinnati; P. J. Kenedy & Son, New York; C. Wildermann Company, New York. I am advised that a prayer book formerly produced in New York city for a large fraternal and religious organization is now being produced in Switzerland or Germany at a printing establishment owned and operated by Benziger Brothers.

This clearly evidences the dangers foreshadowed which are now threatening the future welfare of the American printing and engraving industry.

Let it also be remembered that imports of engraved and lithographic prints, art calendars, plain and embossed, produced abroad, and with the calendar pad added in this country, are mounting to great quantities. These importations are becoming so large that several American concerns doing similar work have been forced to suspend their operation because orders for this work are taken in spring and early summer and goods are delivered in October and November.

The law requiring the origin of foreign printed matter and intended to enable the American buyers to discriminate between domestic and foreign products has become a mere by-word in this filching of the American market. The designation of the country in which the work is produced, and as is required by law, is in most instances in such small type as to be unnoticed. Again, in other instances, like in prayer books, it is printed on the last page, where it is unlooked for, and in more recent cases this designation is printed on a perforated leaf where it may be easily removed without leaving trace of its removal.

To fairly judge the conditions facing all engaged in the printing industry, other than those involved in newspapers and periodicals, consideration should be given to the state of unemployment and wages paid in the printing industry in Germany and England.

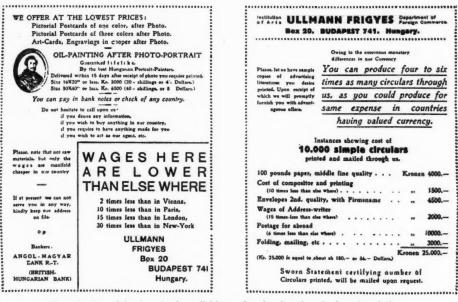
There is a tremendous amount of unemployment of skilled craftsmen in the American printing industry at present. Few industries in this country are affected so seriously. The wages paid to the workers in the printing trades in this country average \$40 a week. They approximate \$45 for a forty-eight hour week.

Printed matter is imported principally from England and Germany. Substantial amounts are imported also from Belgium, Italy, Japan and Czecho-Slovakia. Wages paid to printing trades workers in England (U. S. currency) average \$15.75 a week, and they have the forty-eight hour week. Wages paid to similar workers in Germany (U. S. currency) will range from \$5.10 to \$6.80 a week. Germany also has the forty-eight hour week. Bookbinders in England average (U. S. currency) \$9.30 a week.

Unemployment among the workers in the printing trades in England for December, 1921, was 8.1 per cent; November, 1921, 7.4 per cent, while in November, 1920, there were but 3.7 per cent unemployed. There is practically no unemployment in Germany in the printing trades. In November, 1921, there were 0.7 per cent unemployed, while in October, 1921, there were 1.1 per cent, and in October, 1920, 7 per cent. Unemployment among the bookbinders in England for the same period was as follows: December, 1921, 7.3 per cent; November, 1921, 9 per cent, while in December, 1920, it was only 2.3 per cent. In Germany the

printing concern from which he purchased extensively. It is claimed that he was offered a contract for printing, executed abroad, at one-third of the prevailing price.

Considering exports, statistics evidence that we are heavy exporters of books and printed matter to some of the countries from which large quantities of printed matter are imported. There was exported to Germany for the years 1912, 1913 and 1914 an average of more than \$200,000 worth of printed matter each year, and in 1920 there was exported to that country a little more than \$77,000. There was exported to France for the years 1912, 1913 and 1914 an average of \$175,000.



Reproduction of foreign circular soliciting orders for American business in printing.

unemployment among bookbinders was comparatively nil. In November, 1921, 7 per cent were unemployed; in October, 1920, 1.4 per cent, while during November, 1920, 3.9 per cent were unemployed.

While we have no accurate statistics of unemployment in the printing trades in the United States for the same periods, it is safe to estimate that during the years 1920 and 1921 more than 40 per cent of those engaged in the commercial end of the printing and engraving industry were unemployed.

Stereotypers and electrotypers state that a great many mats and matrices are being imported. A large volume of photoengraving, which necessarily enters printing done abroad, finds its way into foreign establishments. Thus every factor entering into and dependent upon American printing and engraving is vitally affected and seriously threatened.

The seriousness of the menace approaching is well indicated in the accompanying reproduction of a circular which has received extensive circulation in the Middle West of our country. This circular was received by a large purchaser of printing. A few days later he was called on by a former representative of a

In the year 1919 there was exported \$134,000 worth, and in 1920 exports increased to \$440,000. England for the years 1912, 1913 and 1914 received from us an average of \$1,700,000. For the year 1920 there was exported to England more than \$2,200,000 worth of printed matter. What is true of the countries here referred to is also true to a lesser extent of Belgium, Italy, Japan and Czecho-Slovakia.

It is the strong belief that these exports are largely accentuated by the fact that great quantities of printed matter partially produced in our country are exported and completed in foreign countries and thereafter reshipped to America. Representatives of the bookbinding trade, both employers and employees, contend that American publishers and book distributors purchase in sheet form books printed in this country, and ship them abroad to be bound, reimporting them and disposing of them as American material. If this be true, and there is reason to believe it is true, it will answer the query of how we are able to export such large quantities of printed matter to countries where the production costs are so much lower than those that prevail in the United States.

Fully aware of that which is going on silently but surely, keenly alert to the treacherous channels ahead and anxious that the course we must follow shall be carefully charted and be based on reliable information, the printing trades unions have petitioned the United States Tariff Commission to make a careful survey of the entire printing and engraving industry for the purposes herein set forth.

The members of this commission were so impressed with the presentation and the importance and urgency of the situation as it was revealed to them that they immediately directed that the investigation sought for by the printing trades unions be undertaken at once. This investigation is now in progress and, we hope, will prove of great service in safeguarding the American printing and engraving industry from foreign invasion, thereby protecting the interests of all who are dependent upon the industry.

But Congress will express the final judgment. The question, therefore, arises: Shall the voice of American printerdom be heard throughout our national legislative halls and its appeal be patriotically answered by America's legislative representatives, or shall the silent and subtle pleadings of selfish importers and foreign invaders be permitted full sway in preying on America's employers and workers and all dependent upon the American printing and engraving industry?

Paul Revere was an American engraver. He was also an American patriot. It was he who rode in the still of the night to herald the news of the closing of the port of Boston and to call to arms the forces which drove the foreign invaders from our shores! Who amongst printers and engravers today shall now take up this work and marshal the forces that will close our ports and drive out this foreign invasion upon the American printing and engraving industry?

The Word "Value" as Applied to Color

BY J. F. EARHART



HERE are many people who believe that the definition of any particular word in our best known dictionaries is complete and final, and that there can be no appeal from the decision of the man or men who formulated its definition. But this idea is wrong, for the editors of the dictionaries do not make any

such claim to infallibility. On the contrary, one authority says: "A dictionary only records the actual usage at the time the definition is written, and not the ideal limitation of the term defined; and that the usage of words is constantly changing, so that where they are used at first in a restricted sense, they come to be later employed with much wider meanings." Another authority says: "The dictionary properly merely records use, and does not attempt to determine it."

This being true, then, the question as to whether the definition of any particular word is correct or not is a fit subject for discussion.

It seems to me that the formulation of the definition of any word should not be governed wholly by its common use at the time the definition is written; for while that use might be very general, it may be founded upon a misconception of the real meaning of the word as applied to some specific thing. I have been under the impression that it was the business of the dictionary makers to establish the real meaning of any word, when possible, even though the definition might be contrary to the generally accepted use of the word.

For a long time I have not been satisfied with the restricted use of the word value as applied to color by a number of writers; and I think that the definition of the word in the dictionaries is incomplete and to some

extent misleading. The Century Dictionary gives the following definition:

Value: In painting and the allied arts, relation of one object, part, or atmospheric plane of a picture to the others, with reference to light and shade, the idea of hue being abstracted. Thus, a picture in which the values are correct is one in which the distribution and interdependence of the light and dark parts correspond to nature, and particularly preserve the correct rendering of different distances from the observer; while a detail in a picture which is out-of-value is one which is too light or too dark in tone for the atmospheric plane which it should occupy, or for the proper rendering of its relations to other objects in the same plane.

This is a very good definition, with the exception that it is misleading, because it seems to indicate that there is only *one* out-of-value condition that can occur in a color detail of a painting.

I have seen paintings in which a detail was out of value — not because it was too light or too dark in tone, but because it was too intense in color to keep its place in the atmospheric plane assigned to it. The definition given in the Century Dictionary does not include this out-of-value condition.

I have seen more paintings with some detail out of value on account of intensity of color than I have on account of a detail being too light or too dark. For example, in a certain landscape painting in a recent exhibition, the color of the distant hills was out of value because the blue used was too intense for the atmospheric plane which it should occupy; and yet, in tone, the color was neither too light nor too dark. This resulted in the hills appearing to be in the middle ground instead of in the distance.

In a number of exhibitions in recent years I have seen many paintings in which the shadows in both the foreground and the middle ground were out of value because the colors were too intense; they were not neutral enough to be unobtrusive, and so they did not keep their places in the atmospheric planes in which they were located; and yet, they were exactly right in tone — neither too light nor too dark.

In a recent exhibition in a local gallery by a prominent American painter there were several paintings in which the shadows of some trees in both the foreground and the middle ground were out of value both in tone and in color. The shadows were too dark in tone and too gray in color—resulting in the appearance of moonlight shadows in daylight landscapes.

So it appears that the most important *out-of-value* condition which may occur in a painting is not referred to at all in the dictionaries.

In referring to the colors of a painting, I assume that there are two out-of-value conditions which may appear in the work. If any detail is too light or too dark to keep its place in the atmospheric plane which it should occupy, then, it is out of value — that is, tone value; and if any detail is too dull or too intense in color to keep its place in the atmospheric plane which it should occupy, then it is out of value — that is, color value.

It seems to me that in referring to color independent of its use in painting or design, the word *value* should not be used to designate merely the different tones of a color ranging from light to dark. In this case a qualifying name should be used. They should be referred to as tone values to distinguish them from color values.

When the word value is applied to color, independent of any qualifying name, then it should refer to color quality. It should apply to color as color, ranging from its dullest to its most intense chroma.

The value of a thing may be inherent, or only of a temporary nature. When a thing is spoken of, indepent of its relation to other things in its class, then I think the word should refer to the inherent quality of the thing, that which clearly distinguishes it from all other things.

The value of an apple independent of any particular use which may be made of it lies in its quality as an apple. For a like reason, the value of a color independent of its use in the arts lies in its quality as a color and not merely in the quantity of light which it shows.

It appears to me that the word *tone* is sufficient to indicate the different degrees of color ranging from light to dark, and when different tones are spoken of in comparison with one another, then they may be referred to as *tone values*, which would distinguish them from *color values*.

The quantity of light which appears in a color does not entitle it to the name value, without the prefix tone, to indicate the kind of value referred to; otherwise, it would usurp the place of color value, which is of first importance.

The Future of the County Agricultural Weekly

BY W. A. FREEHOFF



VERYBODY is familiar with the decrepit county weekly, with its boiler plates, patent insides and one-horse job department. This weekly is a relic of the old days when dailies were not so proficient in gathering news as they are today, and when other reading matter was not so cheap and plentiful. It is being rapidly

displaced by alert, vigorous and aggressive newspapers which realize that the farm readers of today desire more than mere backyard gossip. Tremendous strides have been made in our agriculture. Because of our county agent system, our farmers' associations, community breeding projects, and the thousand and one interests farmers now have, the source of news has been greatly widened and the demand increased.

The weekly newspaper of tomorrow will be largely agricultural in its outlook. It will leave technical and scientific subjects to the regular agricultural press, but all the significant news connected with local agriculture will be its logical field. What's doing in the community? not how to raise more bushels of corn per acre or how to increase the milk flow, will be the keynote of this new kind of paper.

In 1895 Henry E. Roethe bought a half interest in the Fennimore Times, Grant county, Wisconsin. An inventory of the books showed that the Times boasted the magnificent circulation of five hundred copies. As this would not keep the wolf from the door very long, Roethe set out to get a few more subscribers. He began a walking tour of this largest of Wisconsin's counties, and he assures the writer that he covered almost every foot of it. It is an irregularly shaped county of magnificent distances, located at the extreme southwest part of the State, bordering Illinois on the south and Iowa on the west. It took tireless and willing feet to negotiate the generous distances between Grant county's large and ample farmsteads.

Mr. Roethe thus hit upon the keynote of success at the very beginning: When you are publishing a local newspaper you must be personally in touch with your readers and know their problems first-hand. Roethe's method is in marked contrast to that of the publisher of another county weekly which has just been started. This publisher has hit upon the fundamental truth that there is a splendid field for a new type of weekly, but he is a city-bred man, without the slightest idea of what farm life really is. The farmers of this county do not know him, and are not likely to give him their confidence or even their subscriptions.

"I have never solicited either advertising or subscriptions," Roethe explained. "I simply went around to get the news and to shake hands with the farmers of the county. When I got back to the office I wrote up everything of interest I had noted, and said all the good words I could about the people I had met.

"Subscriptions began to come in, ten and twenty a day, every day in the year. By 1900 we had a circulation of five thousand. In the meantime my brother had gone into partnership with me, and we had acquired the sole ownership of the *Times*. We have never offered any subscription premiums or held any circulation contests.

"I want you to bear in mind that we are located in a little town of fifteen hundred which is not the county seat, and yet we have twice the circulation of any other paper in the county. We have correspondents in every village and hamlet and on every crossroads, and we pay these correspondents real money. One of them gets \$300 a year."

The Fennimore Times is ordinarily a twelve-page weekly, and frequently is much larger. From six to eight pages of advertising are carried regularly, and a great deal of this space is used by farmers. Grant is a noted live-stock county, and many auction sales of pure-bred stock are held every year. The Times gets many pages of these advertisements. Roethe invariably receives a special invitation to attend the sales.

Roethe is not the only editor of a county weekly who is beginning to cash in on the pure-bred cattle business of his community. I recently came across the account of a Nebraska editor who pushed a campaign for live-stock advertising with results that were gratifying to all concerned. He happened to be located in a county where there were many breeders of pure-bred swine, and a strong local demand for them.

It had been the custom of the swine breeders of that Nebraska county, as it was and is the custom elsewhere in the country, to advertise public sales heavily in the breed organs and papers of quite wide circulation. This kind of advertising is, of course, highly expensive. When the slump in live-stock values hit the country the swine breeders could not expect to sell any but the highest grade stock to outside buyers. In the meanwhile, advertising rates had not gone down.

If the breeders were to follow custom and habit they would advertise as usual, run up a heavy sale expense, and accept a great curtailment of profits. The Nebraska publisher told them that proper advertising in his county newspaper would effect a ready market at fair prices for their hogs. Some of the breeders followed this advice, and cut down their appropriation for the breed organs and the field men they represented. As a result their public sales did not yield as high a gross return, but the net profit was much greater.

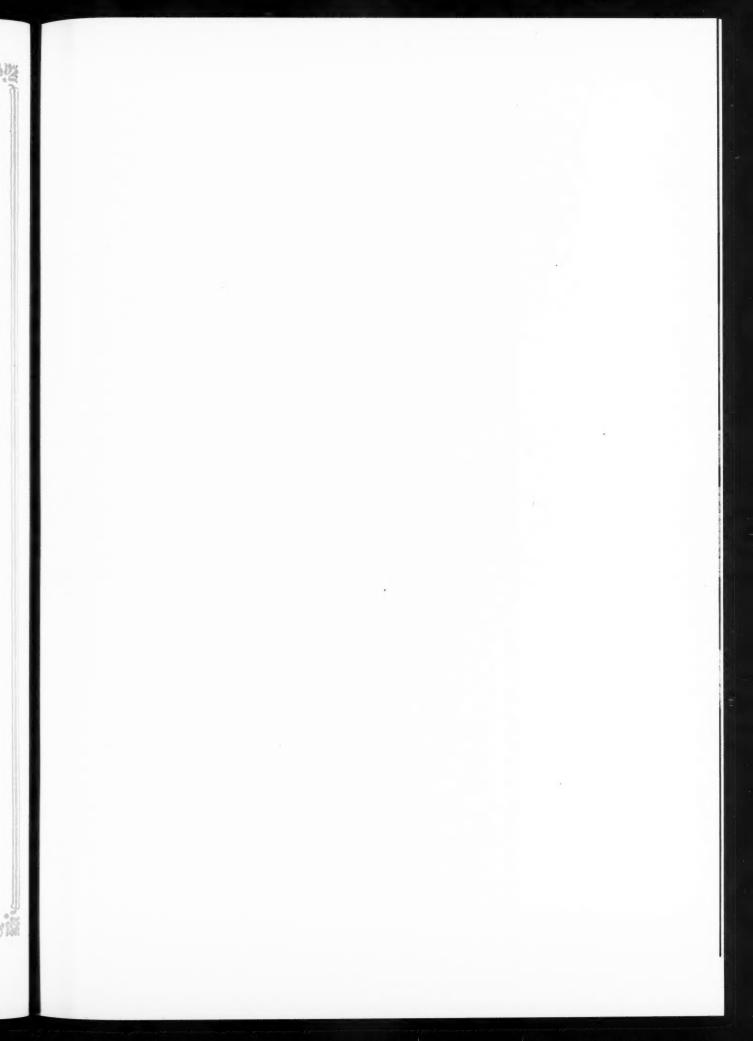
Once let such a weekly newspaper circulate among the leading stockmen and farmers of a county, the men who usually have the greatest buying power in a community, and the local merchants will be only too glad to favor it with regular advertising at very satisfactory rates. A great deal of the handbill circularizing now being done is just so much wasted printing; the money might far better be employed in newspaper advertising. The trouble in too many communities is that the right sort of newspaper is totally missing.

This new kind of country weekly need not derive its entire revenue from subscriptions and advertising. Business farmers use business methods, which implies well printed advertising booklets, stationery, pedigrees and blotters. Many live-stock breeders today send their printing orders to large cities near-by because the local printers are not equipped to handle them properly. Some of the booklets and circulars that are now being used by business farmers compare very favorably in attractiveness and quality with the best work produced for commercial firms.

Roethe is a strong believer in the editorial column, and writes forcible editorials. "Readers like to get my point of view," he explained. In his case the point must have been agreeable, for Roethe's subscribers have sent him to the State senate repeatedly.

This brings us to the final point, the question of community leadership. History is full of examples of newspaper editors who have wielded a tremendous influence. The editor of the new county weekly can take his place at the side of the county agent and the community secretary, and be a leader not only in preaching progressive agriculture but also in leading the political thought of his readers along sound lines. In these days of loose political thinking, this is of great importance.

PRINTING as merchandise is a misnomer. Can a printed label be compared with an axe, for instance? The label carries a parcel across a continent or around the world, telling each handler from whence to where. The axe is useful, too, but only to the immediate user. Printing is direction, information and intelligence. Its appeal is to the educated mind. And do not forget that every educated mind is derived from what printing has taught it.—Collectanea.



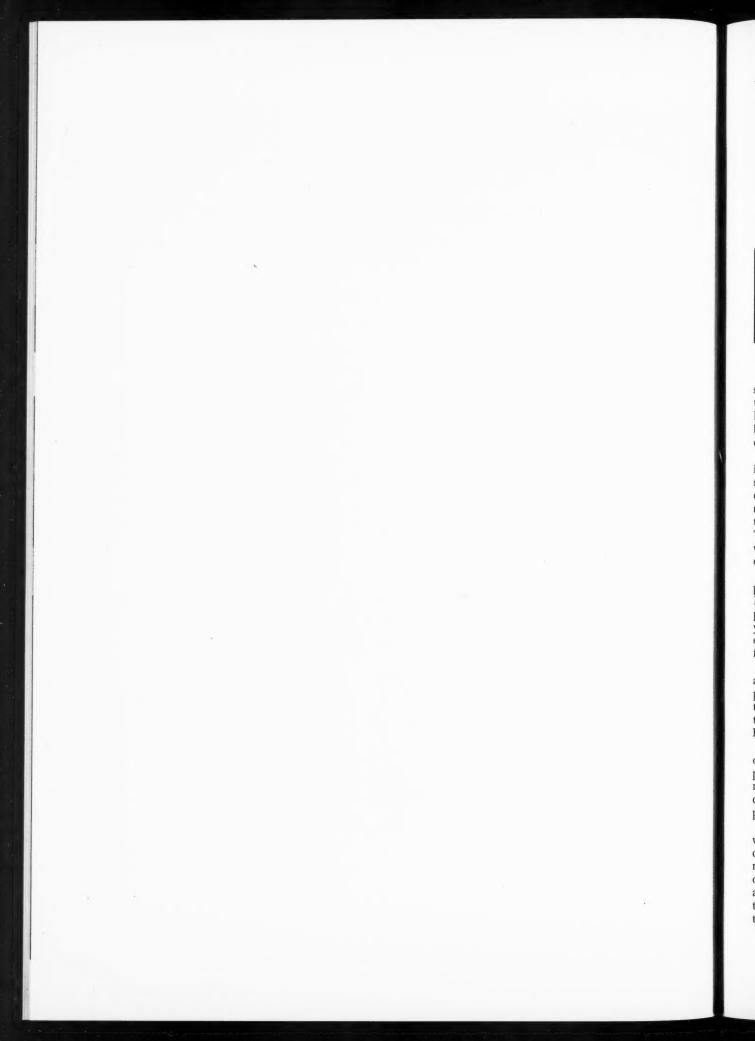


To produce, by printing, ninety distinct shades of color is in itself a remarkable accomplishment, but to do it in only five printings and secure effects so faithfully resembling the original material makes it all the more noteworthy. Such was the task presented to The Moore Press, Inc., Printing Crafts Building, New York, when the

John show This



John S. Boyd Company, Inc., desired a magazine insert showing the entire range of colors in its line of fabrics. This specimen insert demonstrates the success of the efforts of The Moore Press organization and also its ability to meet the most exacting requirements. Inks furnished by courtesy of Sinclair & Valentine Company, New York.





"B"in Boston Aug.28-Sept.2

Progress, and the Craftsmen's Movement

THE INLAND PRINTER takes a great amount of pleasure and pride — justifiable pride, we feel — in presenting this Greater Printing Industry Number, dedicated to the honor of the printing house craftsmen, the men who believe in achievement and are working for the progress of the printing industry and its allied branches.

The printing industry has made remarkable progress in all of its many and varied phases in a comparatively short space of time; within, indeed, the memory of many of the younger minds in the industry today. To enumerate all of the forces which have wrought well in aiding the rapid advance of the art would be impossible here. They are many; their work has been noteworthy; honor without measure belongs to them, though all too frequently their praises are unsung.

From the standpoint of a business, the progress of printing in the past ten to twenty years has been rapid. Formerly listed low down in the scale as credit risks, printers now stand well up near the top. Not so many years ago the printing industry ranked low in the census of the principal industries, now it has a place among the first five of the leaders.

With the progress in the business end has also come advancement in the technical side, in machinery, methods, processes, etc., as well as in artistic development, until today the standards attained have brought the industry to the front as one that is recognized as requiring the highest type of skill and craftsmanship.

Printing has kept pace with the development of all other industries and arts — in many ways it has set the pace for them. It has been the leader in many movements for the betterment of business and industrial conditions. Well may we look with pride upon the accomplishments of our craft.

Outstanding among the various factors which have wrought these achievements, it seems to the writer, is the coördination of effort, represented in the organized movements that have prevailed in all branches of the industry of late years. We have learned that far more can be accomplished by working together for the good of all than by following the policy of "each one for himself and the devil take the hindmost."

So at this stage of our progress, when we are looking forward to still greater achievements, it is gratifying to be able to offer a hearty endorsement of the work of the International Association of Printing House Craftsmen — we might call it the "baby" of the printing family, though it is a sturdy, thriving youngster — in which are combined on an international scale the efforts of bodies that have been functioning effectively for some few years in their own localities. With its motto, "Share Your Knowledge," fully recognized and lived up to by its members, it is not to be wondered at that its few short years of existence should have proved so fruitful and should augur so well for the future.

Cognizant of the responsibilities resting upon such an organization, composed of those holding executive positions in the allied industries, the leaders have set a high mark as their standard of achievement. Hence the "On to Boston" movement for this year's convention and graphic arts exposition — about which more will be found elsewhere in this issue — takes on added significance, for it marks another distinct step in the true progress of printing.

More About Price Cutting

In our issue for July we had an editorial on the subject, "More Work Needed in the Cost-Finding Movement." This month we received a letter from a certain printer who was seeking information regarding books on printing, and who stated he was "particularly interested in books on estimating, books that would show how to determine the cost of various jobs and the percentage that should be added to give a fair profit." The interesting part - probably it would be better to say the painful part - of his letter is the following: "This is one of those cut-throat towns with no printers' organization or system of price charges. I want to be fair with my customers and at the same time get a reasonable price for my printing. A price list is not suitable here with conditions as they are. I know how to determine the cost, etc., but I should like to compare my figures with others. It is impossible to know how figures are determined in this town, as they are all different."

This letter might have come from any one of a number of towns, as the situation is not peculiar to the one in which our correspondent has his business. Those who will insist on cutting prices, thus keeping their own noses to the grindstone and also placing obstacles in the way of their fellow printers who are trying to do business on a fair and legitimately profitable basis, a basis that will enable them to make consistent progress, can be found in almost any town or city — "pity 'tis, 'tis true." There are always those who, unknowingly or through ignorance,

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perhaps, retard their own progress and that of others by not playing the game fairly and squarely.

It is to be regretted that books such as our correspondent desires are scarce. Were they plentiful, however, they would help little in overcoming the conditions of which he complains. Education of the wilful price cutter is difficult, practically impossible. Education of those who cut prices through ignorance, through lack of knowledge of the value of their work, or because of the mistaken idea that they can gain profits by increasing the volume, is also difficult but not without hope.

As we advised our correspondent, so would we advise others who are facing the competition of the persistent price cutter: It would be far better to close up shop entirely than to keep on endeavoring to meet their prices, especially if it means selling at or below the actual cost of producing the work. Better, far better, is it to maintain a consistent policy of demanding a fair price, allowing for a legitimate profit, and basing the claims for business upon service and quality plus fair dealing. The printer who adopts and adheres to this policy may not have the volume, but he will attract into his plant the better class of work, the work in which he can take genuine pride of craftsmanship. He will not be so rushed, but his profits will be greater on the smaller volume. He will have more leisure time for himself instead of spending so much of his time working to make ends meet. He will make far greater progress in the long run - it may be slow, it is true, nevertheless it will be sure, and that is what counts. If he maintains this policy consistently it will not be a great while before his price-cutting competitors will see the folly of their ways - and, after all, this is the best and, in fact, the only kind of education that will lead them to see the light.

The Publisher's Salary

A writer in a current magazine has stated that the publisher of a country weekly should receive a salary of not less than \$3,000. J. E. Jones, of the Kilbourn (Wis.) Weekly Events, in commenting on this article remarks that publishers who get less than \$800 are more numerous than those who receive \$3,000 or over. Mr. Jones then goes on to say:

"It is a fact that the newspaper is an index to the character of the community in which it is published. Outsiders invariably judge a town by the character of the local paper. Few men with the talent and ability to make a creditable newspaper will continue in a business that pays less than the wages of a common laborer."

We heartily agree with Mr. Jones that the publisher should receive a salary in keeping with his position and his services to the community. The publisher, like the minister and the school teacher, has a position of service and responsibility, and he should be rewarded accordingly. But the publisher, unlike his fellow servants, is also a business man. His income depends on his own ability, not on the prosperity and generosity of the congregation or on the decree of the school board.

The country publisher must be a man of many-sided abilities. The size of the country paper does not permit specialization, and therefore its publisher must be advertising manager, circulation manager and business man-

ager, as well as editor. He must also possess considerable sales ability. It is seldom indeed that all these qualifications are found in one man.

The publisher is as much a business man as the drygoods merchant or the implement dealer. He has a commodity to sell to his readers and to his advertisers. That commodity is perhaps intangible, but it is as real as overalls or plows. He can educate the people of his community to realize the value of the local paper as a news and advertising medium. He can create a demand for more and better job printing among both the merchants and the farmers in his neighborhood. Upon his success in selling his paper and its services will depend the amount of his income. To say that the publisher should have any specified salary without taking into consideration his energy and ability is equivalent to saying that the world owes him a living. It would be equally reasonable to claim that the storekeeper should have a certain salary whether or not it was due him in reward for his efforts and busi-

Newspaper work never has been and probably never will be as profitable as many other lines of endeavor. Even the most prosperous metropolitan dailies do not bring as large a return on the same investment of brains and capital as other enterprises do. But the newspaper field has other attractions for men of character and ability. It will afford at least a comfortable living to the man who can meet its exacting standards. Even better than the financial reward is the power and influence that has always been associated with the press.

Even the country weekly offers splendid opportunities from the business point of view. There are hundreds of towns in the United States where live community newspapers have been built up through the initiative and energy of the publisher. Advertisers who formerly ran the same copy year in and year out, viewing advertising as a necessary evil like taxes and insurance, have, through the publisher's assistance in preparing their copy, come to realize that advertising really pays. Readers who formerly subscribed to the local paper as an act of charity now buy it on its merits as a newspaper. This has been accomplished in hundreds of communities, and there are hundreds more where the local paper could be rejuvenated in the same way.

Too many men have "retired" to a country weekly with the delusion that they have landed soft jobs for the rest of their days. True, the pace is not so swift as on the city daily, but managing a country paper is a man's job, requiring all the initiative and energy he possesses if his paper is to be a vital force in the community. To the man who has the necessary ability, unlimited capacity for hard work and intelligence to direct his energy along productive lines, a friendly spirit and a willingness to serve the often ungrateful public, the newspaper field offers a great opportunity and a worth while reward.— C. T. F.

"B"in Boston
Aug.28-Sept.2

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while our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

"Color in Theory and Practice"

To the Editor: KEW GARDENS, NEW YORK.

After reading carefully Mr. Earhart's article in THE INLAND PRINTER for May, 1922, entitled "Color in Theory and Practice," I wish to reply to the various criticisms of the Munsell system of color advanced by this article. Although many of the conclusions follow from the given premises, many of these premises are at variance with the Munsell system through misunderstanding. It may be best to correct the misunderstandings before making an attempt to refute the general conclusions.

The briefest examination of the "Atlas of the Munsell System of Color," from which the color combinations of the Strathmore "Grammar of Color" were derived and to which reference is made on page 8 in the "Grammar of Color," would have easily corrected the impression that the "pure" colors (those of strong chroma) were "left to the imagination." Were it possible to reproduce in the atlas the colors as isolated from the spectrum of sunlight, or had it been possible to obtain a stronger anilin color of reasonable permanency, colors of even greater saturation would have been included. After much experiment non-anilin pigments of the strongest chroma which were reasonably permanent were chosen as the maxima. Maxwell disks1 covered with these maxima were revolved with white, gray and black to obtain the weaker (broken) colors and the resulting rotation was matched in pigment. Theory was here made secondary to practice.

That the designers of the "Grammar of Color" decided to show only the "middle" colors in the diagram on the inside of sheet 2 may have been due to the expense of extra impressions, or to the decision that colors of equal value and chroma would be more easily comprehended than those of unequal chroma and value. In any case, the decision was made by men of wide experience in the use of printing inks and in commercial design. It must stand as their adaptation of the Munsell system. But to criticize the Munsell system of color because of this decision and apparently without a thorough examination of the atlas of the Munsell system itself, is obviously unfair.

It is true that Mr. Munsell's handbook for teachers, "A Color Notation," urges that the child be taught the so-called "middle" colors at first. In support of this recommendation Mr. Munsell gave adequate reason. This, however, was a specific recommendation for a specific problem. But no presumption is created that the recommendation urged for a child in the kindergarten should consequently hold for an experienced user of color, any more than it would be a presumption created that because the embryo printer learns in his kindergarten days the first essentials of his art by using rubber stamps the apprentice printer should therefore learn his trade by beginning with similar stamps.

A great proportion of Mr. Earhart's article is concerned with experiments proving that when certain pigments are mixed with neutral gray pigment there is a change in hue, and also the conclusion which follows, namely, that because of this change, the Munsell system is useless for all practical purposes. But the Munsell system does not deal in any way with the results of pigment mixture. This basis was early rejected by Mr. Munsell in favor of mixture by means of the Maxwell disk,2 the advantages of which are suggested in "A Color Notation "3 as giving: "A result of mixing colors without the chemical risk of letting them come in contact, and also measures accurately the quantity of each that is used." That certain pigments change their hue when mixed with neutral gray pigment is interesting, but it has nothing whatever to do with the theoretical accuracy or practical utility of the Munsell

Mr. Earhart further indicates that the hues of certain colors on sheets 5, 6, 12, 13 and 14 of the "Grammar of Color" are obviously misnamed. Space does not allow consideration of all, but two may be taken as representative of the contention. If the reader has access to the Strathmore "Grammar of Color" and will turn to sheet 5, he will find in the middle portion of the uppermost color combination a color of which the hue nomenclature is criticized and which is correctly marked as 7 yellow. This hue nomenclature means that if the hue circuit between 5 yellow and 5 green were to be divided into ten parts, 7 yellow would be two steps from 5 yellow towards 5 green, and eight steps from 5 green towards 5 yellow. The outer portion of the second example from the top on page 13 is also criticized. The color printed is slightly more green than the notation given. The correct nomenclature is 10 yellow, or GY, half way between 5 green and 5 yellow. Sheet 8 of the "Grammar of Color" contains an example of 5 yellow, and sheet 17 contains an example of 5 green. If the reader will compare the questioned hues with these standards, 7 yellow will be apparent immediately as twenty per cent from yellow towards green, and 10 yellow as fifty per cent from vellow towards green. Examination of the atlas of the Munsell system will aid in the comprehension of these distinctions. Mr. Earhart suggests that the first of the questioned hues be called a "positive" green. And what is a "positive green"? This name is vague and impractical; 7 yellow is tangible and definite. (Attention is drawn to a simplification of the hue nomenclature given on the last page of "A Practical Description of the Munsell Color System," by T. M. Cleland.)

The text below the two copies of Miss Dryden's poster4 reads: "Unbalanced Color. The colors in this proof are poorly related and do not balance in neutral gray," and Balanced Color. In this proof the colors are correctly related." In spite of the fact that the black in the second proof is not well related to the rest of the poster, as was aptly pointed out by Mr. Earhart, the "balanced poster" is more

 [&]quot;Modern Chromatics," O. N. Rood, N. Y., 1899; pages 109 and 138.
 See footnote No. 1.
 "A Color Notation," A. H. Munsell, Boston, 1919; page 67.
 Strathmore "Grammar of Color."

pleasing to the eye of the great majority of those to whom the posters have been shown. The balanced poster would undoubtedly carry its message with greater clarity were the black hat and furs in proper relation to the whole poster.

This leads naturally to the question of the relations of color balance to color harmony. In seeking to establish laws of color harmony, Mr. Munsell analyzed many examples of the most beautiful works of art. When these analyses were placed on the Maxwell disk, he found that a surprisingly large number spun in or near neutral gray. He frequently made the assertion that color balance had an interesting relation to color harmony. Mr. Munsell never claimed that all color compositions which balanced outside neutral gray were bad, but rather drew attention to the interesting relation existing between color balance and color harmony.

To suggest that the Munsell system was intended to substitute geometrical dimensions for the trained eye of the colorist or the taste of the artist is as far from the intention of the founder as any statement could be. Mr. Munsell was a portrait painter of attainment, and was for twenty years lecturer in artistic anatomy and color composition at the Massachusetts Normal Art School. In his teaching he felt the handicap of the chaotic situation in color and devoted his life to the formulation of an ordered color system which should "classify and visualize color relations in pigment form." That industry has chosen to use the Munsell system as a means of using color is a testimony of its worth, and Mr. Earhart is indeed right in believing that such an opportunity for demonstration as is presented by the Strathmore "Grammar of Color" is rare.

The general nature of Mr. Earhart's article indicates that the Munsell system is inflexible and dogmatic, that it is intended to substitute a mathematical problem as a solution of the color problem. It would be well in conclusion, and in answer, to quote a few paragraphs from Mr. Munsell's book, "A Color Notation" (pages 47 and 48):

Color balance soon leads to a study of optics in one direction, to esthetics in another, and to mathematical proportions in a third, and any attempt at an easy solution of its problems is not likely to succeed. It is a very complicated question, whose closest counterpart is to be sought in musical rhythms. The fall of musical impulses upon the ear can make us sad or gay, and there are color groups which, acting through the eye, can convey pleasure or pain to the mind.

Any real progress in color education must come not from blind imitation of past success, but by a study into the laws which they exemplify. To copy fine Japanese prints or Persian rugs or Renaissance tapestries, while it cultivates an appreciation of their refinements, does not give one the power to create things equally beautiful.

So must the art of the colorist be furnished with a scientific basis and a clear form of color notation. This will record the successes and failures of the past, and aid in a search, by contrast and analysis, for the fundamentals of color balance. Without a measured and systematic notation, attempts to describe color harmony only produce hazy generalities of little value in describing our sensations, and fail to express the essential differences between "good" and "bad" color.

A. E. O. Munsell, President, Munsell Color Company, Incorporated.

Selling Printing With Art

To the Editor: Norfolk, Nebraska.

I have read with a great deal of interest the articles regarding creative printing appearing in The Inland Printer, and am writing this letter in the hope that from my experiences some of your readers may get a different slant on this highly important subject.

To begin with, my knowledge of printing amounts to almost nothing, yet I have a foundation to build on that is proving very valuable indeed. Some years ago I started my career by studying art in Chicago; following this I served an apprenticeship doing commercial art and designing with a city newspaper; next a term with an engraving house, and finally two years writing copy for a department store. Now I'm learning printing and have just sixty days' experience.

My instructions for the first week in my present position were to visit the trade and get a line on what they were using in the way of printing and direct-by-mail advertising. Everywhere I went it seemed that the question of price held the center of interest, and after quoting prices for a week I discovered that the little shops were beating our prices and getting considerable work. Pretty discouraging, that first week,

The following Sunday gave me an opportunity to think things over and I began to reason that in order to get the business we would have to offer the trade something which our competitors could not give, or at least were not giving.

Following this line of reasoning, I was prompted to get out the old drawing board and water colors, and the remainder of the week I spent in making sketches for the baker, the butcher, in fact for any one who I thought might be interested in a snappy new signature cut, a trade-mark or a drawn letter-head in colors.

One of the first men I called on with these sketches was the baker, who the week previous did not need a thing in printing. The sketch met his approval instantly, and he requested me to ink it in and order two sets of color plates at once. When the plates came we prepared color proofs of letterheads, envelopes and labels and submitted them to him. My initial order on this job was for twenty thousand two-color labels, and five thousand two-color letterheads—not a large order, yet pretty good from a prospect who "didn't need a thing." The best of it is that now he is always glad to have us call because he believes we are helping him sell more bread.

We've followed up the other prospects in somewhat the same way and with equal success, always making sure we have a live idea, carefully prepared before calling. Right or wrong, I've learned that even an artist can sell printing and that buyers don't quibble much about the price either.

ROME R. BENEDICT.

THE USE AND MISUSE OF NEWSPAPER FEATURES

Regular service features are designed to be run, one and seldom more than one, in each issue of the paper. Wherever possible they should have the same position in each issue so that readers will get in the habit of looking for them in that place. Of course, the problems of makeup sometimes call for a change of position and occasionally it is necessary to omit a feature; but the most successful publishers adhere as closely as possible to the rule of regular features always in the same position.

The most common and most damaging misuse of features is in doubling up on them — the use of two or more instalments of a regular feature or two or more of the stories in a series, in a single issue. To the majority of readers it is patent that such editing (or makeup) is for the purpose of filling space and the feature thereby loses much of its effect.

In order to sell space the publisher should cultivate the idea that his space is valuable. If the idea gets abroad that certain things are put in merely to fill up, it certainly cheapens the value of the remainder of the space. It may not be possible to frame a short and effective slogan to serve the end, but there should be some way of instilling the impression that every line in the paper has cost the publisher money and is worth more than its cost to readers. If the paper has an attractive appearance and is carefully edited, it will of itself create a favorable impression in time.—The Publishers' Auxiliary.

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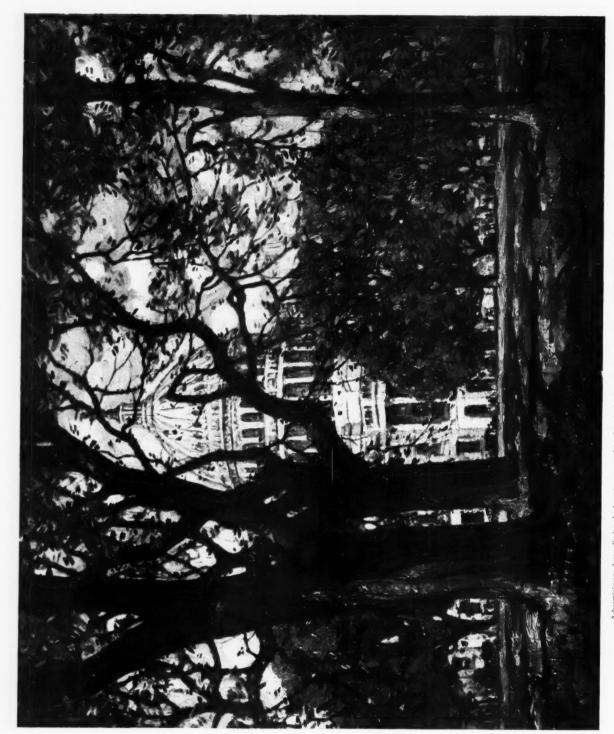
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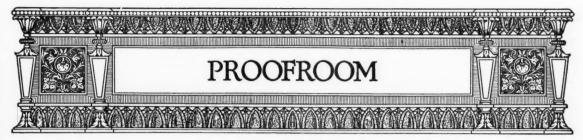


Advertising today calls for the best in art combined with the best in printing. Visualize the additional pulling power given an advertisement by the above four-color illustration, a part of the campaign prepared for the Davey Tree Espert Company, or the J. Walts. Hompson Company, Chicago, through whose courtesy the color plates are used for this special insert. printed by the Henry O. Shervard Company, Chicago, Illinois. Four-color process inke by courtesy of Chaire, Henrath, Incorporated, New York and Chicago.

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BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Names Heading Marriage Notices

C. H. S., Hugo, Colorado, writes: "I take notice of the article appearing in the June number of The Inland Printer regarding the proper heading for a marriage notice. To put the man's name first has always seemed to me to be correct except in one instance which confronted me a few years ago. No doubt some people will differ in opinion on such a case."

Answer.—The letter specified names which evidently the writer supposed to be suggestive of something objectionable. It is undoubtedly true that some other persons would concur in such doubt, but it is a kind that might arise from the other order of names equally well sometimes, and probably would not be less noticeable in one arrangement than in the other. All that need be done in this matter is to recognize the fact that practically everybody knows that the first named is the man.

A Doubted Pronunciation

O. E. O., Grand Rapids, Michigan, asks about a pronunciation as follows: "There has been some little discussion in our office regarding the correct pronunciation of the word data, and we shall appreciate having your opinion. While the large Standard Dictionary, as well as a Webster dictionary, gives only the long a for the first a, a small vest-pocket Standard Dictionary in the writer's possession gives either long a, as in clay, or the sound of a in ask. Please state if both of these pronunciations are correct."

Answer. - Both of these are correct, each according to a special system, but the a as in clay is universally used, and was placed first for that reason even by Professor March, who decided all such matters for the original Standard Dictionary. The pronunciation specially questioned does not affect the proofreader's work in any way, but the principle involved is often misunderstood and misapplied in dividing longer words. The second sound of the vowel, as in ask, is often thought to be similar to that in the word hat, and to demand a consonant to close the syllable, whereas it is really the sound in father shortened and so properly ends its syllable before a single consonant, as in ultima-tum. Such cases are not common. At the time of first making the Standard the pronunciation of Latin was more unsettled than now, many scholars advocating the nearest approach to what was and still is thought to be the practice when Latin was a living language. Professor March was just pedantic enough to note as alternative this so-called Continental pronunciation for every Latin word, even in many cases where the Latin origin had practically disappeared from common perception. One of these latter is the word datum, of which data is the plural. Data appeared with the two pronunciations in the original large Standard Dictionary and not in any other large dictionary. The vest-pocket work mentioned is undoubtedly one of the old ones abridged from the original full one and agreeing with it in pronunciation. Abridgements made since 1913 differ in many respects from earlier ones, since they are made from the thoroughly remade work

called the New Standard Dictionary, which pronounces and divides innumerable words far differently from Dr. March's work. The New Standard Dictionary as published in 1913 is the only dictionary in which I believe all words are properly divided into syllables. Later printings may show changes that produce new inconsistency. I have the 1913 printing and have not seen any later.

Collective Nouns

Printer, Lawrence, Massachusetts, writes: "Many meetings are held in a certain town, and on the posters sometimes we have 'The public is invited to attend,' occasionally 'The public are invited to attend.' We say 'The army marches,' 'The woods are brown and bare,' 'The people are to be consulted,' 'The tumult and the shouting dies,' etc. Is it possible to formulate a rule? I have held that a 'huge' collective might take a plural verb, as 'the public are,' but a small or very compact one should have the singular, but am not sure that is reasonable. I should like to know your opinion."

Answer.— Collective nouns are not explained anywhere in books in a way that commands similar understanding by every one. There is a good reason for this. Such words are always singular in form, and thus always correctly usable with a singular verb or pronoun, though any one of them may with equal propriety be used with a plural verb or pronoun. In the singular sense such a noun names a collection as one entity, and in the plural sense the thought separates the members as individuals. Grammarians generally provide two rules accordingly, thus, in Fowler's work: "When the collective noun indicates unity, a singular verb should be used; when it indicates plurality a plural verb should be used. In general, modern practice inclines to the use of a plural verb, especially when persons and not things are signified by the collective noun." Fowler cites as correct syntax "An army was led" and "The army were scattered"; as false syntax" The court have passed sentence" and "A herd of cattle afford a pleasing sight." is very much like what is said in all books of grammar, although it so plainly leaves the matter open for personal decision. If any reasonable and workable rule were possible, would it not have been made long ago by some one? Alexander Bain, a grammarian highly esteemed in his time, said of collectives: "There are a few cases where usage is not invariable. In speaking of small bodies, such as a board, a commission, a council, a court, the plural verb is frequently used: 'The board are of opinion,' 'The committee consider,' 'The court are disposed.' This may be explained on the ground that the members in a body of, say two, three or six, stand forward more prominently in their individual capacity, whereas in an assembly of three hundred the individual is entirely merged in the collective vote." I quote this simply as instancing an opposite opinion. I do not believe the size of the collection should influence the choice either way, and I do believe that the distinction of number properly depends on the difference of sense between an aggregate as one body and individual members of a body. Nearly always the proofreader should follow copy.

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The Curious History of Some Words

BY F. HORACE TEALL



MONG the many curious facts disclosed in our large dictionaries, probably the most interesting as a class is the one that comprehends the Janus-faced evolution of common words from proper names and of proper names from common words. Many personal and place names from which we derive vocables that eventually lose all trace of having

such source were originally popular or technical nouns. Thus arose the names Baker, Smith, White, Fletcher (from fletcher, an old word meaning one who fletched or feathered arrows), etc. One that will exemplify the phrase noted here only for mention is Braggadocio, name of an old character who bragged, and in turn becoming a common noun meaning a bragger. We shall here note a number of instances in which our vocabulary has been enriched by using proper names in common senses. without further reference to the opposite process. Of course we can not be exhaustive, as numerous uses of this kind have arisen which do not survive, and others are possible at any time.

In the numerous writings which have probably tired our readers of the title "Curios Found in the Dictionary," seemed most feasible to follow alphabetical order, but here the best way is to meander from point to point. A curious use of a river's name is the verb meander, which is a longestablished common word for wandering, literally at first like the river Meander, but eventually becoming more frequent in figurative use as here, although the dictionary says aimlessly and here the meandering is not aimless. Just why this river's name was taken into ordinary speech as a verb we never can know, but the fact that it was so taken is certain. Greenough and Kittredge say of words from places or persons that "Sometimes their origin is obscure, because the story or the incident to which they allude, though striking enough to attract attention at the moment and thus to give rise to a new word or phrase, has not proved of sufficient importance to be put

While origins are frequently obscure, in many instances the source of a common word, though not always kept in mind, is well known to be a proper name with mere transference into common use. Such change in application is one of the oldest processes in making our vocabulary, and is as lasting as any. One prominent phase of this process is the slowness of change in many cases from the capital to the small initial, which change often misleads to others where the same reason is not so evident. An early example is arras for tapestry, which was originally called cloth of Arras (a French city), but very soon became the single word without the capital. It is interesting to note the frequency of such change through all our history, as seen in the words berlin, bowie, boycott, china, japan, landau, sandwich, spencer, victoria, and innumerable others familiar now without their original capitals. If we had preserved the phrases for which these words stand we should still write them with capital initials, as Berlin carriage, Japan varnish, Landau carriage, Sandwich lunch, Spencer coat, etc., though a few such phrases have assumed the other style beyond recall, as macadam road, bowie knife. In these cases the fact of being a proper name has been lost to common consciousness, but in Brunswick black, plaster of Paris, and the like, we must be always conscious that we are using the names

So frequent is the mutation from proper to common in English that it would be remarkable to find all or nearly all printers or writers agreeing on a dividing line between com-

mon and proper. Even now we find occasional instances of the capitalizing of such common words as herculean, roman, italic, and others, as if the idea must survive of their proper source, though such idea has practically vanished in effect from tantalize, tawdry, watt, volt, ampere, and many more. A difference in treatment survives in English and will survive all effort toward consistency—a curious fact that can not be denied.

Some very curious instances of turning proper names into common words have been noted in former writings, so that they need not be considered here more than as examples that show us some history that we may well suppose to fit in kind where we do not know the story in full. Such are the words bedlam and billingsgate, especially bedlam, which Greenough and Kittredge tell us involves much personal, religious and social story.

Frequently the history, though well known, is practically of no importance to any one not a historical student, and yet may be curiously interesting. Have we ever wondered why certain vehicles are called coaches? The way this word arose is like that of numerous other vocables used by people in general without much thought beyond mere conventionality. It is simply the English spelling nearest the sound of Kocz, name of a Hungarian town where such carriages were much used or where they were first made, and calling a tutor or instructor a coach is said to be figurative.

Typical of one of our most usual means of finding names for common popular use is an early adaptation of a name first given to a royal palace and later transferred to a certain house of correction and from that to jails in general. Early in the sixteenth century Henry VIII. built a palace in London which was named Bridewell because it was near a well called St. Bride's (meaning Bridget's) well. His son, Edward VI., gave this palace to the city to use as a house of correction, and as such it kept the name Bridewell, still as a proper name. Through a popular association of this institution with all like it in prison feature, any jail or prison soon became known in London as a bridewell, and by that name such places of detention have been called so long that its source has been practically forgotten, at least popularly.

All speech is curious to those who are desirous of knowing how things arise and what things really are. Of course not much can be said here beyond a slight exemplification of some of our most curious ways of naming things.

Peculiarly interesting history attaches to the word calico. The name was first given to any kind of cotton cloth because it was imported from Calicut, a seaport in the East Indies, later adopted in England for plain white cotton cloth, and in the United States for cotton cloth printed with a figured pat-Muslin also is named from a Mesopotamian city, Mossoul, and was originally a very thin plain white cloth, but now more commonly a heavier cloth not at all suggesting Oriental origin. We all eat sandwiches and never think of the fact that they are so called because the Earl of Sandwich first had a lunch prepared as they are, though we probably all recognize the sandwich man as so called because of likeness to a sandwich to eat. Men used to wear certain kinds of boots which they called Wellington boots because the Duke of Wellington wore such. They may be still worn, as Webster's New International Dictionary enters the name wellington for them as a common noun, but they certainly are not much in vogue. They are mentioned here only in evidence of the natural and ordinary mutation from a proper to a common noun.

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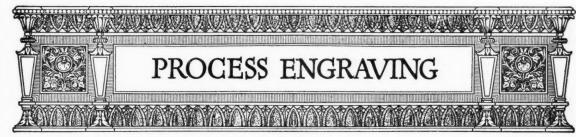
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BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

Etching Intaglio Lines Smooth on Zinc

Etcher, North Adams, Massachusetts, is trying to etch intaglio lines on zinc and keep the "bottoms" smooth, that is, the deepest etched surface of the zinc. He uses a very thin zinc, not rolled from selected spelter, as is the case with the regular sheets specially rolled for engravers' use. He wants to know how to do it.

Answer.— First, get sheets of purer zinc, if possible. Then use an etching machine which will give a smooth bottom if the etching solution is thrown at the plate with sufficient force. If tub etching is used, then keep it rocking so the oxid formed by etching will not be allowed to settle in the lines. Further, keep the intaglio lines constantly brushed out with a rubberbound bristle brush, and, last of all, when the zinc is removed from the nitric acid etching bath, plunge it at once into clean water before oxid can form in the intaglio lines.

Degrees of Color Perception

Normal color perception, or at least a close approach to it, is necessary to photoengravers and printers handling colorwork, and still little attention is paid to this most important matter. Medical men long ago discovered that the sensitiveness of the eyes to color was frequently impaired from injury to the optic nerve due to excessive smoking. This may explain why women usually have stronger color perception than men. It has long been known that no two pairs of eyes have exactly the same sensitiveness to color, but recent tests show that each pair of eyes may differ in their appreciation of color. For instance, one eye may recognize red, while to the other eye red appears gray or black. Men contemplating employment at colorwork should first have their eyes tested for color perception, and even those already engaged at such work should be examined from time to time to see that their eyes are not losing their color sensitiveness.

Negatives by the "Manul" Principle

Professor August Albert, of the Institute of Graphic Arts, Vienna, has found the following formulas to give satisfactory negatives through the "Manul" principle.

The first formula is: Seven drams of a fourteen per cent solution of white of egg, previously beaten to a froth and filtered, is mixed with 6 drams of Le Page's glue and 3 drams of a twenty per cent ammonium bichromate solution added.

The second formula is: A mixture is made of 2 ounces of water, 1 ounce of Le Page's fish glue, 2 drams of a ten per cent ammonium bichromate solution and 38 grains of rock candy, previously dissolved in 6 drams of water. A few drops of glycerin may be added.

One or the other of the above solutions is coated on glass with a whirler, the film being extremely thin and colorless. The time of exposure must be very carefully determined. A constant source of light should be used, and an actinometer to determine the exposure is indispensable, at least at first.

Development is done in cold or lukewarm water, and the plate is then immersed in a solution of a red dye, such as fuchsin, and afterwards in one of orange color, such as chrysoidin, so as to obtain intense and completely non-actinic dyeing of the developed glue film. After a brief rinse the negative is dried, when it will be found extremely intense. If a reversed negative is required then the glass can be prepared with albumen and collodion before coating with the thin enamel film. After development, soaking in acetic acid makes it possible to strip the film so that it can be printed from either side. It is necessary to employ an exceedingly thin film.

Black Specks in Negatives

Arthur C. Strebe, Lima, Ohio, writes: "I am having trouble with small opaque spots appearing on my negatives. They do not get larger or smaller on intensification or 'cutting.' They look as a window does when the sash has been painted and fine specks of paint have been splashed on the glass. What gets my goat is that the bath worked fine on one day and the next day these spots showed up first thing in the morning, everything being used the same both days. I use a bath and rubber dipper. Have tried everything from mixing new bath, collodion and developer to washing the glass all over again, but the specks will show up again. Hope you can give me some information that will help me out."

Answer.— I have always found such specks came from the sulphur in the rubber dipper. Clean your dipper with strong soda solution and then shellac the dipper. Filter your bath and you will find the black specks gone. Keep the rubber dipper well covered with shellac varnish and you will never have these specks.

The "Manul" Principle Explained

J. S. Hassard, Montreal, asks for an explanation of the "Manul" principle, by which it is said a sensitized glass plate is pressed against a printed page of type and both exposed to light through the glass, after which the plate is developed into a negative. "Why," he writes, "does not the light through the glass act on the sensitive film at every part and how then can a negative be developed?"

Answer.—The light going through the glass does affect every part of the sensitive film equally, but light is also reflected from the white paper to the film, while it is not reflected from the black type. In other words, the bichromatized gelatin or albumen film on the glass is quite insensitive to light. It requires a long exposure to render this colloid insoluble, but the light through the glass plus the light reflected from the white paper does harden the colloid quicker than where the type is, hence the difference in insolubility, which permits the development of a negative. The exposure must be timed exactly to obtain an insoluble part of the film while the rest remains soluble. It is difficult to explain, but every photoengraver has the facilities at hand to experiment with this process. The formulas are given in another paragraph.

"Devils" Appear Once More

Reader, don't pass this paragraph by. It is not about the old-fashioned devils you have in mind, but about tiny holes that will come in unexpected places when etching copper, whether for photogravure, rotagravure or halftones. They are appropriately called "devils" by those bothered with them. They have appeared in Lexington, Kentucky, for an engraver in that city writes: "We should like your opinion as to the cause of the white pits which etch in the copper halftones enclosed. They occur on all standard makes of copper etched with 40° commercial iron, which comes in carboys. They seem worse in copper plates that have been etched face down."

Answer.—These pits that you find in copper plates after etching are called "devils," and they followed us old timers around for many years before we learned how to exorcise them. They have been the subject of patents to prevent them. In the first place, iron chlorid at 40° is too strong for still etching face down; it had better be 36° or 38°. If you will take, say, 16 ounces of your fresh 40° iron and pour into it, while stirring, 8 ounces of ammonia, it will form a precipitate. Pour

this overneutralized iron, precipitate and all, into your etching bath and you will be rid of the "devils." Some dealers are selling this neutralized iron chlorid under the name "rotagravure iron."

Chromic Acid in Enamel

Arthur Grabhorn, New York, asks: "What are the advantages or disadvantages of adding chromic acid to the enamel solution? I get along without it myself, though I find they use it in some shops, particularly in the West."

Answer.—Chromic acid was formerly more frequently used in enamel than it is at present. Why the change was made can not be explained. One thing chromic acid does is to increase the sensitiveness of the enamel and it is also supposed to give it more acid-resisting properties. It will be noticed that on being "burned in," or carbonized, enamel containing chromic acid turns quite black. This color is preferred by some operators. It should be remembered that chromic acid in the enamel is likely to make a solution that will slightly etch the metal while it is drying. For this reason it can not be used in enamel on zinc.

Notes on Offset Printing

BY S. H. HORGAN

Care of the Rubber Blanket

Next in importance to caring for the grained metal plate, that it is not injured in any manner, is the care that should be given the rubber blanket used in offset printing. If the pressman but knew the skill required in the making of a high-grade offset blanket he would be as careful of it as he is of his watch. It can be harmed most through carelessness in cleaning. A few rules to observe are these: Use only coal tar naphtha in its fresh rectified state, from a well corked container. See to it that the rag used in wiping has no pins, hooks, buttons, or anything gritty that will scratch the face of the rubber. After cleansing with the naphtha rub the blanket all over with a large wad of cotton dipped in French chalk or flour of sulphur. Rags and cotton used for these purposes should be kept in covered boxes protected from dust and grit.

Advantages Claimed for Offset Printing

Rough surfaced antique paper stock can be printed on while perfectly dry. Coated, or glazed, paper, objectionable to some people, is not necessary.

Of course there is no time lost in underlay or overlay, neither of which can be employed on an offset press.

Much less ink is used to cover the sheet, which is so important in the backgrounds of posters, for instance. Some of the big saving in the quantity of ink can be expended in the quality.

When the edition is off, the thin metal plates are suspended from racks. They thus require little storage space and are ready for a reprint at any time.

Paper Important for Offset Printing

Processworkers at offset are shocked at times at how badly their prints on the grained metal turn out on the offset press. Willy Grünewald tells the trouble so clearly in the June number of The Inland Printer that it should be repeated here: "One of the chief advantages of the offset process consists in the ability to use rough papers and still produce finer pictures than are possible by other printing processes. . . . In offset printing a fairly rough paper is preferred, because smooth paper is sucked so tightly onto the rubber blanket cylinder that either the paper or the picture may be damaged in separation. Even with comparatively rough paper the difficulty of taking

off demands a fairly strong paper, with long fiber." Offset printers frequently spoil their jobs by using a calendered paper and then blame the failure on the platemakers, when if they used rough surfaced paper they would get the proper results. If the job calls for highly calendered stock, then photoengraving should be used and the printing done on a typographic press.

Tin Plate Printing

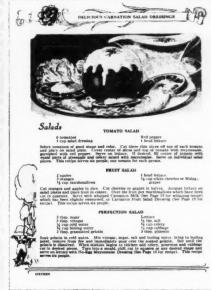
J. S. Brown, Lansing, Michigan, writes: "We recently received at our home a candy container which is so beautiful that I want to know how it is done. It is a round tin box about ten inches in diameter, with a portrait of President Washington in colors on the cover. It looks like an oil painting and is worthy of framing. I am an old printer and should like to know if that picture was first printed on paper and then transferred to the tin, as decalcomania is done. Or how is it done?"

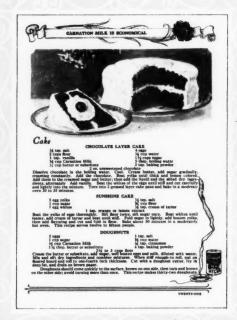
Answer.—This is offset printing and you are going to see a great deal more of it, for real artists are being brought to the service of the "tin decorator," as the printer on tin is now called. By the offset method sheets of tin are printed on almost as easily as if the printing were done on paper, but with richer effects, for the reason that none of the colored inks can be absorbed by the metal, so most brilliant effects are obtained. The tin is first covered with a coating of white ink on the press. This is dried hard in an oven, and then any number of colors can be printed upon the whitened tin. The offset press was used for tin printing for many years before it was tried for printing on paper. Tin containers for tobacco and metal caps for bottle corks have been printed in this manner for a long time, but it is only of late that real artistic printing is being done. Watch out for more beautiful tin printing as time goes on.

Giant Camera for Offset Work

The success of *The Blackpool Times* in printing entirely by the offset method has prompted *The London Sunday Express* to have its supplement printed by J. Robertson & Co., printers of *The Blackpool Times*. The first supplement thus printed is at hand, dated May 14, 1922. The camera used for this work is twelve feet long, on a stand thirty feet long. Negatives can be made on it up to 30 by 40 inches.







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Note the appetite appeal as portrayed in the above specimens taken from the Carnation Milk Recipe Book. Produced by Walton & Spencer Company, Offset Specialists, Chicago. Courtesy of Carnation Milk Products Company.



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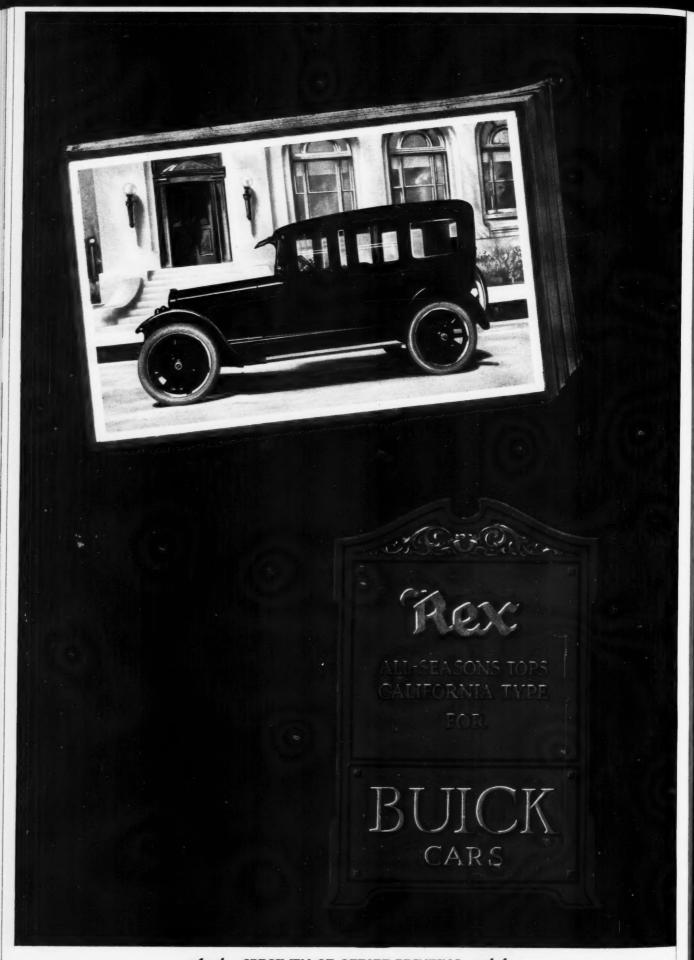
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Printing House Craftsmen, Past and Present

BY HENRY LEWIS BULLEN



HE first Club of Printing House Craftsmen owes its origin to the initiative of Melvin O. Menaige, then a salesman for Bingham Brothers Company, of New York. Mr. Menaige, having received some encouragement from the superintendents and foremen of a few New York printing plants, issued an invitation to a dinner, which was held on the

night of September 2, 1909, at the Broadway Central Hotel, New York city. At this dinner, after Mr. Menaige had explained the object of the meeting, a committee was formed under the chairmanship of J. C. Morrison, of the Wynkoop Hallenbeck Crawford Company, out of whose labors the first club speedily developed. Mr. Morrison was the first president, and he and Floyd A. Wilder were the leading minds in the venture, piloting the club through its early career with much success.

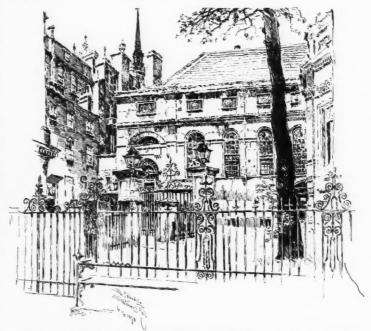
The second club was formed in Philadelphia in 1910, and owes its origin to the initiative of Frederick L. Bingham, of Bingham Brothers Company's Philadelphia house. In 1913 Perry R. Long, then president of the Philadelphia club, initiated the movement which resulted in the organization of the International Association of Printing House Craftsmen, of which he became the first president. There are now thirty-six clubs affiliated with the national association. During the thirteen years since 1900, the printing house craftsmen have earned recognition as one of the three most influential factors in the industry. The other two are the United Typothetæ of America and the international printing trades unions.

Whatever other commendable work the unions and the U. T. A. may be doing, their chief purpose is that of defense against each other. The printing house craftsmen, having no interests which could antagonize the other associations, is the only body which may, if it wills, work in an entirely altruistic spirit for the advancement

of the industry and the welfare of those engaged in it. Having no selfish objects, the craftsmen may, if they wish, combine with one or both of the other two associations in carrying forward projects beneficial to printing and to printers. Occupying this favorable position, the question presents itself: How will they use it?

The printing house craftsmen have among them men of the greatest ability in the printing industry. In any industry production and selling are the objectives. The craftsmen are responsible for production. The extent, cost and quality of the product depend upon specific knowledge and varied experience applied with talent and vigilance. Having this knowledge, experience and talent, a printing house craftsman may or may not have selling ability. The proprietor of a printing house, if he has selling ability or is shrewd enough to surround himself with effective salesmen and plant managers or foremen, may succeed—as is frequently the case—in operating his business profitably, though he has no close intimacy with that part of management which relates to production. Such a proprietor might be a hatter by trade, and yet make his print-

ing house profitable; but the printing house craftsman must have specific knowledge of and experience in printing. He is indispensable. The proprietor who was a hatter may be succeeded by one who is a tailor, who might also make extra good profits from the printing house, but a printing house craftsman must be succeeded by a printing house craftsman, or the profits of the business will vanish. The principles of selling and of business administration are more or less general in all industries, but those of production are highly specialized, differing greatly in different industries.



A view of Stationers Hall, London, home of the Printers' Guild of England from 1674. The Worshipful Company of Stationers was established in 1403, and chartered in 1556, having in the meantime become the Printers' Guild. This illustration was reproduced from the original drawing made by Joseph Pennell in 1888, now in the possession of the Typographic Library and Museum.

The ideal proprietor is both a high craftsman and a high salesman. The ancient guilds of printing house craftsmen insisted upon this combination of talents. In the Great War, Lloyd George and Clemenceau proved that they had broad administrative minds. They employed Foch to gain the victory. It is conceivable that Foch might have taken the place of Lloyd George or of Clemenceau, and have filled it with success, but it is not conceivable that either statesman could have successfully supplanted Foch. We make great statesmen and great business men out of all sorts of human materials, but generals and printing house craftsmen must be scientifically trained for their work. In the final analysis they are both indispensable.

What, then, may we expect from the Foches among the printing house craftsmen? Have they not the ability to do great things for printing and printers, if they have the will? The most encouraging sign of the movement is the growing appreciation of the fact that its educational value must depend upon the interchange and development of ideas and knowledge within the membership. A membership which can not be assembled except to see some sort of vaudeville performance

may be amused, but will never advance anything except the prosperity of the entertainers and restaurateurs. The aim of each club and of the international headquarters should be to develop thinking, speaking and writing talent among the membership. It is not a bad thing, perhaps, that most men are afraid to speak in public, judging by the mental caliber of many who are not afraid; but many craftsmen who are capable of instructing their fellow craftsmen and others, debar

has the ability and occupies the most favorable position from which to advance the status of printing house apprentices. Here is work worthy of their ability and energy: To perform an act of justice to the apprentices, on one hand, and a work of economic necessity on the other hand. There is little hope for the apprentices until the U. T. A. and the I. T. U. coöperate in their behalf. The members of the U. T. A. have listened to floods of oratory on behalf of the apprentices, year by year

for a long time, yet comparatively few journeymen printers could claim to have been instructed in printing at the expense of the U. T. A. That association maintains an excellent high school of printing in Indianapolis, than which there is no better in America, but its daytime students are usually sons of printers or others who aim to be executives and who can afford the tuition fees. Instruction in the evening, we believe, is free to the apprentices and journeymen of Indianapolis. This is the only U. T. A. school. The printing schools of the Carnegie Institute, in Pittsburgh, and the Wentworth Institute, in Boston, are all that printing schools should be, but no printers have a voice in their management or contribute to their support.

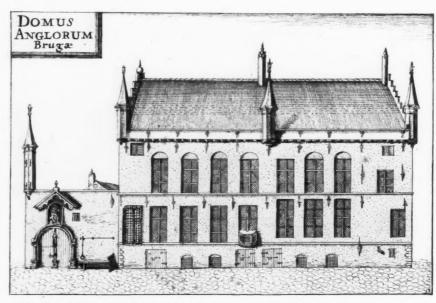
The master printers of America, with a few honorable

exceptions, are seemingly oblivious to the benefits they would derive from better instructed journeymen, and are therefore indifferent to the education of their apprentices, and are unwilling to pay for their instruction, while declining to give them instruction in their own printing plants. The I. T. U. has a well conceived correspondence course of instruction for registered apprentices, but the fact that the course is managed by one man — an able and conscientious man — indicates that its use is not so extensive as might be wished. The printing departments in municipal vocational training schools are working in the main on the wrong material. If there is to be effective instruction, the students need to be those who are actually employed in the industry, and the industry must instruct them at its own expense. In our opinion the craftsmen's clubs, work-

ing unitedly, could cause schools of printing to be established in each of the larger cities, to which both the typographical unions and the master printers would contribute, which would do justice to the apprentices and prove to be a profitable investment to their employers. If the craftsmen's clubs are to be something more than excuses for festive meetings and the imbibing of second-hand knowledge from casual lecturers, they must have a program - and what matter other than be-



Membership Token of the Booksellers' and Printers' Guild of Haarlem, Holland, issued in 1674 to Hendrik Harmensz. The emblems are Mercury, the god of science, commerce and the arts, with implements used in printing and bookbinding.



The House in Bruges of the Merchants' Guilds of England, of which William Caxton was governor for many years before he began printing. Bruges is within a short distance of Ypres and its Cloth Hall, which is shown in the illustration on the opposite page, and Caxton's business was to sell English wool and buy Flemish cloths on behalf of the Guild of Mercers, of London, of which he was a member.

themselves from this service by deferring to a timidity which the majority of the world's greatest orators have experienced at the outset of their careers. This timidity can only be overcome by making the attempt to address the membership. The most important duty of a president is to encourage and develop whatever talent a club may possess, within its membership, just as a commander of a regiment develops the prowess and proficiency of his men and officers. This is a much better method than bringing in outside talent. If the craftsmen would do great things for printing, they must be independent of outside thinkers and speakers. Make each club a debating society; only in this way will the talent of the membership find means of expression, and only in this way will the association of the clubs be enabled to exert a powerful influence in the industry.

The International Association of Printing House Craftsmen indicated its strength surprisingly last year in Chicago, where the second annual convention was held. The event was celebrated by an exposition of machinery used in printing and the allied arts. This was a great success, and the coming similar exposition in Boston will be equally successful. For the purposes of advertising the international association and demonstrating the executive capacity of its officers, these exhibitions have served a good purpose, but to maintain and increase their prestige, the craftsmen must do something more important than being successful showmen. They must initiate or support beneficial reforms of a permanent character, one big thing at a time, until it is conceivable that their organization may become the leader and arbiter in the greater problems which confront the art and industry.

The International Association of Printing House Craftsmen, composed of the executives of our larger printing plants, 22

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friending the apprentices already in the trade can they find worthier of their ability and energy? Craftsmen's clubs in Philadelphia, Newark, San Francisco, Baltimore and in one or two other cities have already shown some public spirit in behalf of the better education of printers.

After the craftsmen take a guiding hand in the education of the apprentices, other important works will confront them. Who so competent to effect the standardization of interna-

tional shop rules governing both employers and employees, as those whose duty it will be to enforce them? Who so competent to settle the standardization of paper sizes and of catalogues as those whose duty it is to produce printing efficiently and economically? Who so competent to arbitrate between proprietors and wage earners as those whose duty it is to be the intermediaries between both groups day by day, loyal and sympathetic to both, and with full knowledge of the point of view of each?

By assuming such an influential position in the industry, the American craftsmen will be following in the footsteps of the crafts guilds which from time immemorial until the invention of the steam engine not only governed their own industries but were the rulers of most of the cities of the Old World

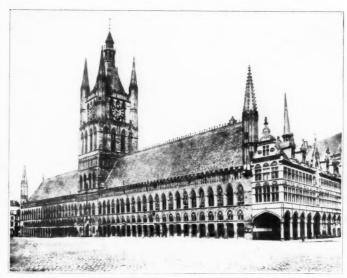
From the beginning of printing until the end of the eighteenth century the industry was governed everywhere in Europe by guilds in which the membership consisted of masters, journeymen and entered apprentices. Under guild rule every member was a craftsman. The master's son could not assume control of his father's printing house unless he had served a stated term as apprentice and produced at the end of the term a piece of work of sufficiently good quality to satisfy the guild that he was a competent journeyman. The invariably lived with his master's family and the

The apprentice invariably lived with his master's family, and the master was careful, of course, in the selection of the apprentice, that he would be a fit companion for his own children. This necessary precaution in selecting the apprentices had much to do in establishing the high public esteem which the printing profession enjoyed until the guild system of industrial control was destroyed by the introduction of the steam engine and the factory system of employment. The guild regulated prices and wages and hours of employment. Underselling and overcharging were alike prohibited. It compelled papermakers, typemakers, inkmakers, pressmakers and other manufacturers to sell their wares at uniform prices to the guild members. It compelled all transactions and agreements to be recorded on its books, prohibiting and punishing secrecy. The guild had the power to punish. No printer in a guild could get

employment or enter into business without the consent of the guild. If one master printer infringed the right of another, or was unjust to a journeyman or an apprentice, the guild adjudged the case and its decision was final.

Each industry was self-governing. One form of punishment was to prohibit a master printer from having an apprentice if it was found that he was persistently unjust to the ap-

prentice. If a master printer died and his widow married a person who was not a guild member, that person was not permitted to work in or in anywise control the widow's business. The result was that such a widow usually married within the guild, not unusually a journeyman who had been an apprentice of her first husband. The apprentice, of course, frequently married his master's daughter. Many celebrated printers became proprietors in this easy and pleasant way.



Cloth Hall of the Guild of Cloth Workers and Cloth Merchants of Ypres, formerly the capital of Flanders, and for several centuries the greatest cloth market in Europe. It contained, besides the offices of the Guild, a great banqueting room and a market room. The front of the building was 460 feet long. The central tower housed a peal of bells. This, the most beautiful of guild halls, built during the thirteenth century, was utterly destroyed by German artillery in the Great War.

Under the beneficent, democratic guild rule there were few disputes about wages or hours; and the proprietors were more uniformly prosperous than they have been under the competitive system of the nineteenth century, when power-driven faster presses made their owners greedy, caused them to break up the guilds, to employ child labor, to treat apprentices unjustly and to hate their competitors, with whom under guild rule they had dealt in a brotherly spirit. Within the last few years the opinion is gaining ground among thinking men, conversant with the history of the guild system, that the discredited competitive system, which has estranged master and man and made each master more or less the enemy of another, must be replaced by a guild system of industrial government, modified to suit modern conditions, the foundations of which must ever be, as it was in the first three centuries of printing, the carefully selected and properly instructed apprentice. Invariably in the published laws of the various guilds, the first article, following the preamble, relates to the selection and teaching of the apprentices. "The child is father of the man," as Wordsworth wrote, and so we may say that the apprentice is the father of the journeyman and the master printer of the

The guild system gave Europe for several centuries the only stable form of government it enjoyed. In the medieval period the rulers of various nations, as a rule, had no revenue other than that which they derived from the produce of their landed estates, forests or mines, or by the plunder of conquered enemies. The system of national taxation is of comparatively recent origin. The ruler of a nation in medieval times rarely had any money available for making or improving roads or defenses, building ships, financing armies or paying policemen. He was simply the most powerful individual in the nation, and



Membership Token of the Printers' Guild of Antwerp, of which Christopher Plantin was a member. Reproduced from the token issued to Jan Knoop in 1723.

less powerful members of the aristocracy, also deriving their incomes from the produce of landed estates, were bound by custom to furnish and provide the ruler with certain quotas of armed men and of ships in case of external or internal war. The nation had then no revenue from taxation, other than certain unimportant imposts levied upon foreigners entering a country by sea or by land. This condition made the government of nearly all the cities a more or less voluntary act of the citizens. The first step in this voluntary government was taken by the craftsmen and the merchants, each occupation forming an association for mutual protection in the first instance and subsequently for self-government. When this movement began in medieval Europe is not known, but in the twelfth century the guilds of craftsmen and of merchants were rapidly taking over the governments of cities and towns.

The guild method of city government was democratic. Each guild elected annually a representative to a board of aldermen (eldermen), which selected from among themselves a mayor or burgomaster (city master), sheriff, clerk and other officers. The aldermen levied taxes, made ordinances, provided courts, erected and fortified defensive walls, made streets, trained the citizens for defense or for war, and in every way provided for the well being of the city. Thus the guilds, during the Dark Ages, when history was almost dumb, gave the sole security to life and property in the centers of population throughout Europe.

The interesting fact to us is that these stable municipal governments were composed entirely of craftsmen, each of whom had passed from apprentice to journeyman and to master craftsman, and that these men asserted and maintained their liberties and grew in wealth while the rural population, living and working on the estates of the aristocracy, were in a condition of serfdom, made to work for the proprietors of the land without wages and liable to be sent into military service at the order of the proprietor. In the larger cities each trade had its guild. In the smaller towns one guild sometimes embraced all trades, or two or three trades might be joined in a guild.

London is the only city in which guild government survives, and there in a very limited way. The center of its government is the famous Guildhall, in which annually representatives of the ancient guilds nominate two of their members to the positions of Lord Mayor and High Sheriff of the city within the bounds of the ancient walls. In London twelve great guilds and sixty-two minor guilds survive, most of them possessing richly furnished halls. These surviving guilds are held together by the revenues of real property which they have acquired during the course of centuries, sometimes by purchase but more frequently by bequests from members. In 1904 these revenues were found by a parliamentary commission to be almost four million dollars, most of which is expended in charities. The London guilds maintain more than two hundred almshouses, housing about three thousand persons, and about fifty schools, educating about ten thousand pupils.

Ancient custom, fortified by ancient law, still devolves upon certain of the London guilds important trade functions. The Guild of Fishmongers, one of the wealthier, occupying a magnificent hall, undertakes the inspection of fish offered for sale in the wholesale markets. The Goldsmiths fix the standards of purity of the finer metals, and furnish the authorized punches which must be used on each piece of plate to indicate its quality. The Apothecaries grant or withhold all apothecaries' licenses. The Ironfounders protect the public against false weights, and the Gunmakers from defective firearms. Finally the Worshipful Company of Stationers, the oldest surviving association of printers, issued all copyrights of books and prints from 1662 until 1912. However, these guilds now exist mainly as social and philanthropic societies, preserving the ancient customs and festivals. Each of the great halls

has its banqueting room and costly dinner plate. Some of the guild schools, established as charities, give a complete free collegiate education, not to poor students, but to the children of the well-to-do members of certain guilds — and all members of the present London guilds are well to do.



The Guildhall of London, which has been the center of government of the city of London since 1411. The present building was erected by the Crafts Guilds of London in 1666. In it the representatives of the few surviving guilds, including the Printers' Guild, assemble to nominate the Lord Mayor and High Sheriff of London. The banqueting hall is the most famous of its kind in Europe. It is 153 feet by 48 feet, and 55 feet high. The Lord Mayor has a residence here, and holds a court as in ancient times. The building contains many valuable works of art and memorials of the ancient city.

Since the guilds lost their authority in industrial matters, the most active among the survivors is the Worshipful Company of Stationers, established in 1403 by those who made books with pens before types were invented, and sold such books and all kinds of writing materials. The guild formed in 1403 by the stationers has taken into itself an earlier guild of limners, that is, illuminators, which had been established earlier than 1357. After the introduction of printing in England, and the consequent non-employment of transcribers, the printers gained control of the Company of Stationers, but did not change its name. Thus this is the most ancient association of printers in existence. In 1556 the guild received a royal charter, giving it complete authority over all the printers in England and prohibiting non-members from printing. No printer could thereafter lawfully print a book without having previously obtained a license at Stationers Hall. In 1662 the copyright system superseded the license system, and from that year until 1912 every book printed in Great Britain was required to be "entered at Stationers Hall." This guild also published Bibles, almanacs and school books for the general advantage of its members.

The first history of this guild of craftsmen printers was written in 1582 by Christopher Barker, the king's printer at that time. He explains how the printers and the stationers (booksellers) came together:

In the time of Henry VIII, there were but few printers, and those of good credit and compotent wealth, at which time and before them was another sort of men that were writers [inscribers], limners of books and diverse things for the Church and other uses, called Stationers, which have and partly to this day do use to buy their books in gross [in sheets] of the said printers, to bind them up and sell them in their shops, whereby they well maintained their families

Gradually the actual stationers were eliminated as the printers themselves undertook to bind and sell the books. Records of accounts and minutes of the meetings of this great and wealthy guild have been preserved from the beginning, and constitute the most intimate history of a guild now extant. The guild consisted of a Master, two wardens, a court of assistants, the liverymen (master printers entitled to wear the robes or liveries of the Company) and the freemen (journeymen who have passed the examination after completing their apprenticeship). The master printers were so called because they were masters of the art and mystery of printing. That was the original meaning — they did not assume to be masters of men. The journeymen were so called because, being free in the guild, they could thereafter work where and for whom they pleased, and also because, in Europe, at the end of his apprenticeship, the apprentice generally went on a year's journey from city to city, to learn the ways of printing in each, carrying with him a document which entitled him to the freedom of the guilds in the cities in which he sojourned, and, if necessary, sufficient financial assistance.

It was a general custom of the wealthier members to make bequests to the guild in their wills. In this way the Company of Stationers has accumulated a great collection of silver and gold ware, which is displayed at the formal banquets of the membership, held twice a year. The earliest gift of real estate was made in 1560. It was a residence. With the monetary bequests of four members the Stationers' School was erected and endowed. The school is in a country town, and accommodates and educates four hundred boys. There are one hundred and sixty-eight pensioners receiving pensions from bequests made for the purpose during the course of centuries. The guild paid a considerable part of the cost of the last revision of the Bible and provided accommodations for the revisers in its famous hall, erected in 1674, replacing two earlier halls which had been destroyed by fire. Within the last few years this most ancient association of printers is again getting into close touch with the higher problems which now confront the printing industry. We can not avoid the thought that the industry would have been in a much healthier condition during the last hundred years if guild rule had prevailed.

Imagine a city governed by the select craftsmen of each considerable industry and occupation in it, in which politicians had no place, and no motive prevailed other than the good of the city and its citizens! Such was the status of the great majority of cities in Europe and Great Britain from the thirteenth to the eighteenth century. History neglects to blazon the peaceful governments of these merchants and craftsmen. not because they were inefficient, but because they produced results which inspired the adage, "Happy is that country which has no history," in the sense that history concerns itself primarily with inconsequent if dreadful wars, strife of all kinds, disasters and evil things in general. It is true that, with few exceptions, the magnificent guild halls (city halls), cathedrals, universities and other public buildings which attract Americans across the Atlantic were erected under the supervision and at the expense of the guilds in the cities thus adorned, and of which they are the chief assets. Almost all the fluid wealth of Europe was in the hands of the craft and merchant guilds in the centuries of which we are writing. In these ancient cities the museums (and our own museums) testify to the superior craftsmanship of the guild craftsmen. Within the walls of the free cities there was liberty and democracy; rarely did any hereditary ruler consider it safe to reside permanently within the walls. So the kings of France lived in Versailles; the kings of England in Hampton Court or Windsor Castle. If these craftsmen could so successfully govern cities, is it beyond the capacity of our newer craftsmen to make themselves important factors in the advancement of the printing industry?

The so-called free cities of Europe, in which the guilds dominated, entered into early alliances with each other. In 1241 Hamburg and Lübeck formed a commercial union, out of which grew a great league of nearly one hundred free cities, the Hanseatic League, which maintained a navy and armed forces, which successfully protected their commerce and resisted the exactions of hostile governments. Representatives of the free cities met in conference three times a year, down to the year 1669, at which time the greater security of life and of travel brought about by the influences of education, fostered by the spread of printing, made it unnecessary to police the highways and the waterways or to enforce their trading rights with the aid of arms.

In the history of the power and good influence of the craftsmen of ancient times, our printing house craftsmen may find an incentive to take a large and decisive part in all beneficial movements affecting the printing industry. Ignoring the antagonism, chiefly centering around the wage question, which prevents the U. T. A. and the printers and allied trade unions from coöperating in good work within the industry, the craftsmen can unite them, and guide them, and perhaps in the end find a means for automatically and equitably adjusting wages to current conditions, so that all who are employed in printing may enjoy its profits in peace and harmony.

We have indicated the condition of printing house apprentices as the problem which might immediately command the attention of our craftsmen. Let them, we advise, confine their efforts in this matter strictly to those apprentices who are actually embarked in printing as an occupation. The municipal vocational schools which include instruction in printing are working on the wrong materials, except in cities where the apprentices have the privilege of attending at stated and sufficiently long periods. The plan of the School for the Printing Apprentices of the City of New York, formulated by A. L. Blue, the able director of that school, might well be adopted for schools to be maintained in all the larger printing centers. This school has done more for the apprentices and for the apprentices' employers than any other. It is now teaching about four hundred apprentices, each of whom is released from the printing houses in the afternoons for four hours a week, on condition that he attend an equal number of hours at night in each week. The most gratifying feature of this school is the eagerness with which the young men apply themselves to studies and practical work to which they have no access in the places in which they work. The secret of this eagerness is that no apprentice is admitted until he has been employed in a composing room for two years, or has earlier advanced himself to the status of one who has had two years' experience, by which time the young man has realized his deficiencies of education and of practice, and gratefully accepts the assistance of the teachers. Quite rightly, Mr. Blue declines to waste the energies and funds of the school on young folk who have not accepted printing as their life vocation.

The school is maintained by liberal subsidies from Typographical Union No. 6, of New York, and the New York Publishers' Association, and by numerous voluntary subscriptions from a large number of well wishing master printers. The school has received no assistance or encouragement from the State or city or from the Employing Printers' Association of New York, which includes the Typothetæ, because this organization declines to be associated with the typographical union, even in this great and good work, although several members of the local Typothetæ are liberal supporters of the school. It is this unfortunate condition of mind on the part of many local Typothetæ which gives the printing house craftsmen their opportunity. We can not imagine either a Typothetæ or a union refusing to coöperate in such an enterprise, originated and managed by the craftsmen, because it is evident that the predominating feeling in each of these older organizations is the desire to do the square thing for the apprentice, and thus effect a much needed improvement in the personnel of the industry.

The coöperation of the local union is the only means the School for Printing Apprentices of the City of New York has for enforcing its discipline. There must be some one to work with the school in each plant from which apprentices are sent. Boys play truant sometimes, as boys will, as we did ourselves; and they must be watched and disciplined. In only two or three instances has it been found possible to get a master printer to coöperate with the school on behalf of his apprentices. There are more foremen who will undertake this important duty, but in general the school must rely upon the union chairman of each plant, and it is to the credit of these gentlemen that they have responded heartily. This coöperation has the effect, also, of deterring the apprentice from wandering from one employer to another. Coöperation with the local

union has resulted in a rule that no journeyman printer entering New York city can get a working card until he has submitted successfully to an examination by a teacher in the school. Many incompetents have thus been kept out of New York printing houses. Although the coöperation mentioned has proved reasonably effective, how much more effective it would be if in each plant a printing house craftsman was coöperating with a school for printing house apprentices and assuming a fatherly interest in the advancement of his boys. It would be a big thing for the boys; it would be a bigger thing for the foreman or superintendent or manager. It would loosen up the craftsman's heart-strings, prove an unending source of satisfaction to him, and have a wonderful effect upon the morale of his department and upon the present and future efficiency of its personnel.

The craftsmen have the ability and the energy, and we believe they will develop the will to lead in this most important matter. Let there be no begging, except for annual subscriptions, and no compromise with any plan which is not first and last for the benefit of the apprentices already in the industry. The printing industry in every large printing center can afford to buy the plant and will support a school for printing house apprentices, following the plan now working successfully in the school in New York. The main thing is to find able and devoted managers. If these are not to be found within the clubs of printing house craftsmen we know of no other place to find them.

Foreign-Language Papers Reflect Advance of Printing

BY OUR REPRESENTATIVE



HILE we are considering the rapid advance of the printing industry there is one phase that should not be overlooked—the progress made in the publishing of foreign-language newspapers. These publications reflect to a very large degree the character of the thought and effort that have been devoted to the work of providing the necessary

equipment for producing printed matter. The suggestion came to the writer recently through a bulletin issued by the post-master at Chicago, in which high commendation was given the work of Michael J. O'Malley, the head of the second-class postal section, under whose supervision comes the work of translating all foreign papers published in the Chicago district.

Mr. O'Malley's job is not an easy one. That tremendous institution, our United States postoffice, has of necessity laid down rules and regulations governing the different classes of postage, among them second-class, under which are included all the magazines and newspapers, publications of every kind enjoying the privileges of second-class entry. And in a city like Chicago these are many. Of foreign publications alone there are one hundred and fifty, including almost every language on the face of the earth, probably; and to some one must fall the work of reading these to see that the postal requirements are complied with. Mr. O'Malley, be it understood, does not pretend to read all these languages himself; he has a staff of interpreters, varying from six to twelve and more as necessity requires, who keep him posted; nevertheless he does read some of them, and his knowledge of the different languages and dialects is truly remarkable. It is an inspiration to sit and listen to him talk of the origin and the peculiarities of the different languages.

It would not be Mr. O'Malley's wish to have this article devoted to extolling his praises, or emphasizing his efficient conduct of the department under his control, as much as any

laudation we might bestow upon him is deserved. As the writer sat in his office not long ago, talking over the different foreign-language papers published in Chicago, the one thought that seemed to be uppermost in Mr. O'Malley's mind during the conversation was the remarkable progress that had been made in the printing industry in such a comparatively short time, as shown by the fact that it is possible to have types for printing all these languages. And when we consider this thought and carry it out to its logical conclusion, we are forced to acknowledge that the progress made in printing has indeed been most remarkable.

Chicago, as is well known, is distinctly a cosmopolis. To this rapidly growing commercial and industrial center have come people from all parts of the world to find employment in the many industries within and just around the city. It is but natural that they should retain their love for their native tongues, and a desire to read their own languages. Hence, to meet their needs there have sprung up papers printed in many languages, among them Armenian, Bohemian, Bulgarian, Croatian, Danish, Dutch, Finnish, German, Hungarian, Italian, Jewish, Lithuanian, Norwegian, Polish, Russian, Serbian, Slovak, Slovenian, Spanish, Swedish, Ukrainian, Vend. Some of these papers are shown in the accompanying reproduction.

Many of these languages require distinctly different characters. But few of them can be printed with the same type. Yet our typefounders and composing-machine makers, be it said to their credit, have met the need, so that type faces and matrices are available for not only the languages mentioned here but for many others used in different parts of the world—a splendid testimony to the character of brains which have been engaged in the development of the necessary equipment for producing printing.

Truly the spread of the printed word has been marvelous, and no less so has been the ingenuity exercised in bringing to perfection the mechanical means for producing it.



"The Chicago Tribune's" Development of Four-Color Rotagravure

BY OUR REPRESENTATIVE



F the immortal shades of Gutenberg and many of the other saints of printerdom could pass through some of our modern institutions devoted to the work of spreading the news of the day among the billions of readers, what would their thoughts be? Little did they think, probably, while doing their pioneer work here on earth that the

results of their efforts would spread to the extent that thousands of presses would be producing, day after day, millions upon millions of copies of magazines and newspapers, by means of which the masses could read the news of world events the day after they occurred. And little did they think that not only would countless copies of papers spread the news of the day, but that these same papers would carry pictures, many of them equal to and even surpassing the photographs from which they were reproduced. Such has been the tremendous growth and progress of printing. New developments are continually coming to the front, so extensively indeed, that one may well wonder what the next twenty-five to fifty years will bring forth.

Among the many developments that have increased the possibilities of newspaper illustration, by no means the least is that of rotagravure. When we consider the fact that the inventor of this process, Karl Klic, was born just a little over eighty years ago — May 31, 1841, to be exact — and that his first experiments in photogravure, the hand process, did not reach their successful stage until about 1875, we gain something of an idea of what has been accomplished in bringing this process to the stage where it can be used for producing a Sunday magazine supplement in colors, and in quantities running into the hundreds of thousands.

We doubt whether the full extent of the possibilities of rotagravure is realized by many of those interested in the various printing processes. It is certain that we are to see more of it as time goes on. Peculiarly suited to reproduction of photographs, paintings, etc., on the news-print paper on which our newspapers are printed, rotagravure has come into wide use for illustrated supplements, with results that have been surprising. These supplements have been confined to one color, however, until comparatively recently, when one newspaper, The Chicago Tribune, successfully completed experiments which made it possible to issue its special sixteen-page fiction supplement with illustrations in four colors.

The story of the *Tribune's* accomplishment is best told in a full-page announcement appearing in a recent issue, from which we quote:

"When the rotagravure process was developed the *Tribune* recognized its value, and was one of the first to publish a pictorial supplement printed in rotagravure. Before the war the best German rotagravure press that money could buy was imported. After years of expensive experimenting a new rotagravure press was built in America, according to *Tribune* specifications, which is far better than the German one. As a result, millions of *Tribune* readers have each Sunday a section of their *Tribune* devoted entirely to photographs — often reproduced more beautifully than the original merited. This makes for satisfying display of detail, texture, contour — the physical form of a subject is often more vividly evident in rotagravure than in any other method of mechanical reproduction.

"The advantages of color have always been obvious and desirable. Coarse screen halftone color plates and Ben Day manipulation of 'faked' color blocks have long been resorted to in an effort to make colorful the illustrations in the Sunday magazine section. But the combination of high-speed presses, huge circulation, and the impressionistic shortcomings of newsprint paper proved altogether too formidable. 'Color' usually meant only vague approximation of the values inherent in a good painting. The call of color was insistent, imperative. It became evident that something unheard of, a process with a precedent, would have to be devised.

"And so it was, a little over a year ago, that color rotagravure came into being. Rotagravure gave wonderfully soft but accurate reproduction through an inexhaustible range of mediums, and it was evident that if color could be successfully wedded to rotagravure, the sinister entente of high-speed presses and news-print paper would be finally subdued, and color at last made accessible to the ever-growing millions of newspaper readers. And it has been done!

"It must be understood that the *Tribune* was not the first to conceive the idea of superimposing one color above another on a rotagravure press. Not only throughout this country but in Europe it was the next great objective in the development of the printing art. Every one knew that it should be done, but no one knew how to do it.

"An experimental press was built by the *Tribune* at a cost of many thousands of dollars. Difficulties presented themselves uninvited and unforeseen. The copper cylinders which transfer the final impression to the paper had to be ground to within two one-thousandths of an inch of a certain diameter, so special calipers were devised and patented. An ingenious press attachment was invented—a differential, so to speak—to defeat the alternate shrinking and drying of the paper in its progress through the press. A special printing frame was made to insure the transfer of each color to the cylinder in its exact relationship to the others. All these devices, basically necessary to the production of color rotagravure, are covered by patents held by *The Chicago Tribune*.

"Representatives of the *Tribune* have gone to Europe to study color photography, artwork and inks for use in connection with this unique printing process. Improvement in every phase of our new and better form of color presentation will be sought constantly."

The Chicago Tribune may well be proud of its achievement. The success of its efforts is shown in the special supplement appearing in its issue each Sunday. The experimental press is attracting great attention in the exhibit at the Pageant of Progress being held on Chicago's Municipal Pier as this issue goes to our readers.

"IL RISORGIMENTO GRAFICO"

There is hardly a more pretentious graphic publication in Europe than the above, which is issued monthly at Milan. Italy, by Raffaello Bertieri. Each issue is a pleasure to behold, but the last January number (reaching us rather late) is specially noteworthy because of its surpassingness in get-up. Among the examples of graphic work, running from the plain to the highly ornamental, are some half a dozen pictures that would be well worth framing.



A FEW EXAMPLES OF ADVERTISING TYPOGRAPHY & DESIGN PRODUCED IN THE BUNDSCHO SHOP, CHICAGO



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nd

LL WORKS of taste must bear a price in proportion to the skill, time, expense & risk attending their invention and manufacture. Those things called dear

are, when justly estimated, the cheapest. They are attended with much less profit to the artist than those which everybody calls cheap. A disposition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the decay and destruction of arts and manufactures

-RUSKIN

THE INLAND PRINTER, CHICAGO AUGUST, 1922

The Greatness Which Endures

Ever since the world began, to one austere quality men and nations have ceaselessly aspired.

With eyes fixed beyond the foreground of temporary triumphs, men seek the greatness which endures.

In statecraft, in art, in literature, in science and in industry, the goal is eternally the same.

Superficial brilliancy, the might of a moment, is cheap and plentiful enough.

Profound achievement, the leadership which lasts, is lone and priceless as the stars.

Every day of every year a builder rises whose work bears the promise of greatness.

Generously, those of his own little circle hail him as the new leader of his kind.

With the same suddenness which marked his ascent to distinction, his powers apparently wither and decay.

This failure of the near-famous—this gulf between promise and proof, is one of the tragedies of human endeavor.

But even while it sincerely pities his passing, the world counts his talents of little worth.

The brief success, the single and sensational effort, never is sufficient evidence of genius.

Only by sustained achievement over a period of years is the title to greatness established.

Once in a generation, perhaps, the unmistakable leader of destiny appears.

Boldly, his work forces itself in upon the consciousness of the world as masterful, fundamental, unique.

No amount of denial or doubt or detraction, no testing passage of years, dim his original greatness in the slightest.

Steadily, the evidence of his genius grows, and the renown of his name grows with it.

The whole eager sentiment and support of the world unite triumphantly behind him.

The world applauds his leadership, but more than his leadership it applauds the fixed and final quality of his work which makes his genius permanent.

It applauds the dependability of his powers, the assurance that it can definitely count upon them as a standard for the whole world to follow.

Applauding the leader, the world applauds itself—the undying fire in itself which lights the ageold quest for enduring greatness.

Great names of all time, in every sphere of human effort, all know the reward of eminence and all bear witness to the eternal truth.

The genuine leader cannot die. His fame is immovable and immortal as the rocks. He lives steadily on, he survives while lesser lights rise and fall, because the power of his work is permanent.

Greatness inevitably endures: Enduring achievement alone is great.

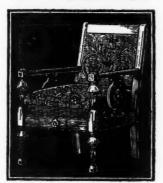
CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

CADILLAC



The Standard of the World

COBEY



Home Decoration

The many homes we have decorated have been for people of varied tastes. For each of these a fitting personal motif has been evolved.

The versatility of our decorating staff is unlimited in creating such motifs that are still only interior embellishments of the architecture.

The successful culmination of the decorator's ideas has been largely due to the co-operation of the furniture, curtain and rug departments of the established and responsible Tobey organization. Our corner window on Wabash Avenue shows one way in which a living room can be artistically arranged.

The Tobey
Furniture Company

Thursday's FOOT NEWS from HANAN'S

By Lady Fashion

8

HAVE you seen the New Spring Shade of Chiffon Hosiery? It is called *Polo Gray*, and is specially on sale at our State Street Store at \$1.95. Just the thing to wear now!

8

So many people have gratefully acknowledged the convenience of our new Wabash Avenue store, corner Madison Street. It is a relief, isn't it, to get away from State Street traffic once in a while?

8

COADS of new Spring ideas are arriving every day in shoes, hosiery and accessories for both Women and Men. Keep posted — make it a point to come in and see them!

HANAN&SON

FOUR STORES

State Street, corner Washington Wabash Ave., corner Madison 334 Michigan Avenue, south (For men) 24 Dearborn St., south Nash Leads the World in Motor Car Valu



HE secret of Nash success and the reason for the vigorously growing volume of Nash sales is the sound and substantial value of the car, whether you measure it by the materials of which it is fashioned, or the shapely beauty of its body, or the high resale price it commands when you do finally come to dispose of it.

Prices range from \$965 to \$2390, f o. b. factory

NASH SALES COMPANY

2000 Michigan Avenue CHICAGO: Telephone Calumet 2000

A zinc reduction of 3-column 120-line newspaper advertisement

Advertising Needs Time to **Develop Opportunities**

Think of an advertising age 3020 being able to turn back seconds to 1920 and say to its of "In the Fall of 1920 this happened in the this happened in wheat, and the happened in wheat,

A zinc reduction of 4-column 163-line newspaper advertisement

Freshly manicured nails, every day, without a moment's buffing

For lasting loveliness, simply brush the nails with Glazo



Now you can have freshly manicured nails every day, without daily bother with pastes, powder, and buffer

pastes, powder, and ouner Simply brush your nails lightly once or twice a week with Glazo, the smart new liquid polish. No buffing is necessary, and for five to seven days your nails will have the beautiful, glowing lustre which Good Society demands.

Have Glazo applied after

Glazo Cuticle Massage, used with your orange stick, quickly softens and perfects the cuticle, removes stain from under the nail, and corrects the harmful effects of harsh acids or cutting.

Just these two items, obtainable at any toilet counter, will give you a per fect, week-long manicure in five brief minutes. Ask for



A zinc reduction of 5 x 7 inch rotogravure advertisement



EASE

will find in the Wills Sainte Clai will find in the Wills Sainte Claire
se never experienced before in all
motoring—an amazing Ease in attaining
naintaining speed, in floating over the
est roads, in taking the sharpest turn.

An amaring Ease in driving on the long day's un of the tour or in the heavy traffic, Ease in arking and turning—an Ease incomparable hat marks the fullest measure of motoring omfort and the fullest achievement of motor

This should interest you. Hundreds of men and women who had ceased to drive their own motor cars are now driving the Wills Sainte Claire, because this incomparable Ease has given them a new thrill and a new sense of fuxurious motoring.

WILLS SAINTE CLAIRE

A zinc reduction of 53 x 8 inch magazine advertisement

"All the World's a Stage"

•Land all the people who are not playwrights would like to be]

WHAT sort of an age are we living in? Hectic? Some people call it hectic, others restless, still others plain mad.

Whatever sort of an age it is, it is one that demands amusement of every conceivable sort; tolerates instruction, lives on music (good and bad) and generally requires a deal of attention in its diversions.

So all good newspapers devote much space to amuse-

ments, music, literature, art and kindred subjects, mixing the artistic and the inartistic in a jangling potpourri, leaving it to the individual taste of the reader to distinguish the point of interest.

The Saturday edition of the Evening American is famous for its treatment of such news. A sparkling section is devoted to it each Saturday, including among other features—

DEVRIES and MUSIC

111114

EITHER fine musicians have no time to study miring, or fine writers have no time to study music. In any case, there are few, very few, men who write about music interestingly and instructively. Herman Devrice is one. He know music, and his criticismand general writing combine high literary quality with depth of feeling and profound knowledge of his subject. Mr. Devrice is an exclusive contributor to the Evening American, and to know Chicago's splendid contributions to the world of music, you must follow him.



The REEL FAMILY, ROB and VIRGINIA

What "The Optimist" is to the spoken drama, these two keen observers are to the silver screen. And it isn't just the Rialto they cover; it is the whole big city of Chicago, wherever good motion pictures are shown. Their criticisms are accurate and interesting, and above all completa. (A word about advertising, although it is not supposed to be mentioned here: The Motion Picture Calendar of the Evening American is a complete directory to the best theatres in the city, and is consulted every day by hundreds of thousands of movie fans.)

The PICTURES are interesting, too Stars of the silent and spoken drama are pictured each Saturday in the amusement section, together with interesting items concerning their lives and professional attainments.

And every day the MOVIE PAGE
Rarely a day passes that Rob Reel or Virginia
Reel does not review some new picture, telling
you what it is in plain, everyday language.

The SPOKEN DRAMA

Dramatic criticism to the first-nighter is very much like baseball criticism to the fan. The baseball fan willist through, a hot scrimmage, see every play that is made, and then turn first to the story of the game when he gets his paper. Your first-nighter turns to somebody else's criticism of the thing he saw, and woe betide the critic whose views are at variance with his own! So pity "The Optimist," who "does" the Rialto for Evening American readers. He can write only what he thinka, and if we all thought alike, perhaps we wouldn't have any shows at all! But for all the news of all the shows, good, bad and indifferent, "The Optimist" is a most important man to know.



There's a vast difference between a book "criticism" and a book "review." The first is just what it implies—somebody scriticism of what somebody else has done. The latter is a news story about what someone has done, and the criticism is left to the reader. If you follow the criticis, you follow a groove of their making. If you follow the reviews, you follow your own bent, read what you like to read and not what someone agy you will like. So it is the new about bookt that you find in the Evening American, well written and timely.

WILLHOLLINGSWORTH writes about ART



Our great Art Institute is said to be the most unappreciated spot in Chicago. Perhaps that is because so many people think anything artistic is necessarily "high-brow." Wrong. An Italian ditch digger will stand in awe of a marble masterpiece, while a rich sojourner on the Drive will pronounce Corot like a merestable. Will Hollians.

vegetable. Will Hollingsworth is an artist as well as a writer, and his column in the Evening American is doing much to create interest in the plastic arts among Chicago's

WHAT'S GOING ON in town

An interesting feature of the Saturday edition of the Evening American is a complete calendar of the ensuing week's amusement events. Care is taken to omit no item from this calendar which would impair its completeness, and readers of the Evening American are thus provided each week with a full list of what is going on in town,

These are additional features which go to make the Evening American a good newspaper. Frank, unbiased treatment of the news of the arts and amusements which instruct and entertain appeals strongly to a large percentage of the Evening American's over 1,200,000 daily readers

MARSHALL FIELD & COMPANY

THE STORE FOR MEN

A Separate Store in a Separate Building





Men's Dressing Gowns and Robes

Are Coming Into More General Use

NOWADAYS a summertime beach scene is lively with color. The average man is no longer satisfied with an old mackintosh thrown over his bathing suit. He regards a Bath Robe or a Beach Robe as a necessity, and he is fast coming to the same attitude toward Dressing Gowns for house wear or travel.

Knowing this, we have taken pains to include in our assortments of Men's negligee apparel something for every masculine taste and for every degree of luxury or economy.

What is current on the sands of Deauville or Ostend, what is favored by the exclusive shops of London and Paris, what is distinctive at fashionable beaches along our own Atlantic coast, all these find representation in our select display.

Foulard · Shantung · Camel's Hair

Awning-Striped Flannel · Club-Striped Wool Taffeta

Oxford Cheviot · Terry · Velours

SPECIALTY CLOTHING . FOURTH FLOOR



GALLERIES · MICHIGAN AVE-OF THEIR NEW FURNITURE NUE AT LAKE STreet CHICAGO ANNOUNCE THE OPENING

Announcing the opening of

THE TARREST THE TA

Book & Art Shot Silbermann-



THE will carry a large assortment cations on Art & Decoration, of foreign and domestic publi-Lettering, Colored Ornaments, Posters, Prints, Architecture, Artists' & Drawing Material,

and a choice selection of general good books. The works of Alastair, Brangwyn, Dulac, Gauguin, Maxfield Parrish, Leo Putz, Howard Pyle, Rackham, Franz v. Stuck, Wyeth, Zorn, Zuloago, will always be well represented. Our shop will be open from 8 a. m. to 8 p. m., and we cordially invite you to browse around among the art treasures conveyed to us by authoritative reproductions.

By your frequent visits we hope to develop our shop as a rendezvous of lovers of Art and Literature. Will you give us the pleasure of greeting you soon? BENJAMIN SILBERMANN - ALFRED H. P. SAYERS

118 EAST ONTARIO STREET AT NORTH MICHIGAN ABOUT THREE BLOCKS NORTH OF THE RIVER

ONCE OR TWICE A YEAR

Once or twice a year—or oftener—almost every business wants a piece of printed matter turned out that ought to be a little better, a little finer, a little higher grade, than the usual run of its literature has to be.

An annual announcement, some special circular, booklet, folder, series of advertisements, carrying a special message or appeal, or directed to a special group; something with a lift and character to it that starts some new thought about you and your business, or revives an old one pleasantly.

That is precisely where Bundscho can help you, from the first sketchy plans down through the layout work and the typesetting to the finished job. It's right in his line; one of his specialties. As an advertising typographer he knows how to put all the strength and beauty of type into this work. A letter, or a telephone request, will bring someone to talk it over with you.



J. M. BUNDSCHO · Advertising Typographer
58 East Washington Street, Chicago



BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Note .- Here in our tenth instalment we take up the step that is all too often taken as the very first step in the planning and production of direct advertising, namely, the illustrating of it. The ideal is often hard to approach in many lines, and so we find it here. As we have suggested in this series, the ideal method of planning direct advertising for ourselves or for our clients is: First, preliminary analysis, showing LACK OF CONTINUITY in so much direct advertising as compared with other forms of advertising. Second, the list to be approached, its importance, and its combilation. Third, the physical classifications and their applications. Fourth, the consideration of RETURNS from various physical classifications. Fifth, the INTERRELATION OF DIRECT ADVERTISING with any other publicity, and with business in general. Sixth, FINAL ANALYSIS OF MARKET, and PLANNING OF THE CAMPAIGN, including the evolution of the preliminary idea, from the mental angle. Seventh, PLANNING THE UNIT OR UNITS from the MECHANICAL and PHYSICAL aspects. Eighth, planning THE OUTSIDE and THE COME-BACK to be used with the different units. Ninth, we are ready to write the copy for the unit or units, and now after writing it, or coincident therewith, we plan the ILLUSTRATING OF THE UNIT OR UNITS, which we now take up.

Illustrating Direct Advertising

In the early days of direct advertising, speaking from the printer-producer's standpoint, the planning consisted largely of the making of an elaborate "dummy" or "illustration," which was supposed to sweep the sale into the seller's pocket. We might say that in those days the illustration was the plan. You learned that the man who had the final say on the campaign, so-called, had a penchant for marine views. Then you gambled a goodly sum of money on the nearest thing you could get to a Reuterdahl marine view. The more colors the artist could work into the "illustration" (oftentimes confined entirely to the covers of booklets, catalogues, folders, etc.) the more press time you would get if you sold the direct advertising to your prospects.

Almost two decades of buying direct advertising have convinced the writer that this method of planning has not entirely died out. And there is a fundamental principle back of it, let us hasten to admit. One of the world's famous writers and editors, a man who, we understand, is not an artist and can not draw anything, has immortalized the sentence: "One picture is worth a million words—if it is the right picture." Therefore those planners and producers of direct advertising who fell back on the picture-dummy were appealing to the prospect in the most convincing way—pictures. Their chances for success were in proportion to the effectiveness of their illustration.

The trend today, however, is to plan a campaign, as we have set forth in earlier articles, then build the unit slowly step by step, and finally make the necessary illustrations as the last part of the preliminary work.

In many ways this instalment is of more importance to the printer who would become a producer of direct advertising than any which have gone before. Almost from the beginning the newcomer into the field will face the query, "Shall we have an art department?" The purpose of the art department is to make the illustrations for the campaigns which are sold, and to draw up the "ideas" which are offered in campaigns.

One might as well admit that there are more people capable of handling the "word" side of planning direct advertising than there are leaders in the art field who can illustrate what is written.

An artist is necessary in the planning of effective campaigns, the writer will admit, but he does not feel that the printer-producer should build up a mammoth art department and switch from the sale of printed matter to the sale of artwork. There are too many specialists in the field of art today who can do a better job, and just as it is logical for the manufacturer to use the services of an outsider in the production of direct advertising, so it seems to me that the far-seeing printer-producer will plan to make use of specialists in the field of art for whatever illustrations are needed in the planning and production of direct advertising.

There will be instant need, however, for an artist-visualizer when a printer starts an advertising service. Suppose you draw up a preliminary plan for a house-organ and a series of four-page letters for the Blank Manufacturing Company. Before going ahead, the Blank people are almost sure to say: 'Now suppose you give us an idea of how they will look when finished." This means you must draw up your suggested physical forms in sufficient detail so the man without experience in artwork and printing will know how it will look. This compares with the architect's plans after the specifications have been agreed upon. When this plan has been O. K.'d it is not necessary to expect the architect or his draftsman, who "visualized" the house or factory, to go out and carry the brick and mortar and build the structure. Therefore, once a visualization has been accepted, it is in order to get that visualization produced in finished form in whatever manner seems best. For instance, the client might be a collar manufacturer who desires to have use for the finished illustrations of a Levendecker. Or, it may be that the individual who visualized the physical form will be the better person to make the finished drawings.

So those producers of the past who pinned their hopes on dummies were following out the principle that a picture has more appeal than words. But the artist's hand in supplementing the work of compositor, machine-operator and pressman is not restricted to pictures. The artist can help the printer in other details, including headlines, retouching, special borders, arrows, color spots, colored backgrounds, and the like. The entire subject of pictorial and color display, as we see it, comes under the head of illustrating direct advertising, and let us now consider these points.

First let us consider the matter of hand lettering used for headlines, titles, outside appeals of all kinds, and often for subheads, signatures, and the like. I am not one of those who say that the printer's own direct advertising should be produced entirely with printed types, rules, ornaments, borders, illustration to a piece of direct advertising. On the original the name of the printer and his address were inserted in one line flush with the rest of the page, adding six more words to the hand lettering that was used. This folder-enclosure, printed on distinctive paper, the first fold showing an eagle in midair, as well as the words, "high-class bunk" (all with lower-case letters), had possibilities, but, in our opinion, too liberal use of the illustration idea has weakened the effect.

unk never sold any thing. Pretentious appearance and insincere words do not inspire the confidence which is necessary to create sales. Advertising is a selling necessity, because it can be made to create definite sales at a low commission. Advertising becomes a luxury when, through high sounding phroses and needlessly expensive media, it gives the impression of be-Ing BUNK and ceases to sell We draft advertising pieces and print them with no other idea than that they sell your goods economically.

Fig. 1.— Facsimile reproduction (with name of printer omitted) of the inside of a small envelope enclosure issued by a producer of printing. It illustrates the excessive use of hand lettering. Distinction has been gained at the expense of legibility.

and so on. Nor do I think it should be entirely of artwork. W. Livingston Larned, a famous artist, and likewise a well known writer on direct advertising, has said: "Use type if the artist's endeavor fails to incorporate charm, character, animation—pictorial value." Then he adds an afterthought which should be memorized by all users and producers of direct advertising: "If there are more than fifty words, straight type is advisable." As against this, read what Gilbert P. Farrar, a typography expert, a former printer, has to say on the same subject: "Many all-type advertisements would be materially improved by the use of several 'spots' of hand lettering. And there are many advertisements whose message is materially weakened by the use of too much hand lettering."

Look at Fig. 1, it is a facsimile reproduction of the inside page of a small envelope enclosure appeal of a Pennsylvania printer. Here you see some seventy words, all hand lettering, compressed into a space of $2\frac{1}{4}$ by $4\frac{1}{2}$ inches. Compare this with the same words, reset in type in Fig. 2. This is a striking example of the overuse of hand lettering, of having too much

BUNK!

BUNK never sold anything. Pretentious appearance and insincere words do not inspire the confidence which is necessary to create sales. Advertising is a selling necessity, because it can be made to create definite sales at a low commission. Advertising becomes a luxury when through high sounding phrases and needlessly expensive media, it gives the impression of being BUNK and ceases to sell. We draft advertising pieces and print them with no other idea than that they sell your goods economically.

Fig. 2.—The copy used in Fig. 1 reset in type. Compare this treatment with that of Fig. 1. It may have less attention value, but it is much easier to read. Hand lettering of the heading "bunk" and the artist's exclamation mark would have given this piece sufficient distinction.

Now for an example of the good use of hand lettering, and indicative of its illustration value. Fig. 3 reproduces a page from the March, 1922, issue of The Thumb Tack, the houseorgan of the Artists' Guild of Southern California. The heavy letter example of No. 7, shown on Fig. 3, would be entirely out of place in a direct advertisement of which the predominant idea was daintiness, elegance or refinement. These latter could be better expressed by No. 1. No. 7 suggests rugged strength, or slow plodding power, such as we find in a heavy motor truck. In No. 6 there is the suggestion of medieval painstaking care and exact workmanship. This type of lettering has been used by Stevens-Duryea to express this idea. also by Gruen Guild watches and Aeolian pianos. No. 5 has been used by collar advertisers, seeming to express the idea of style and starchy stiffness. No. 4 says in effect "Do it now," and No. 8 says "Wait."

"Why use hand lettering at all? These effects can be approached with type," says one printer-producer. Let me quote one of your most expert craftsmen of type, Frederic W.

Goudy. "Hand lettering is demanded," says Mr. Goudy, "in places where the artistic sense is better served by it than is generally possible by the use of set and fixed type forms. When harmonious with the type it is intended to accompany it becomes a decorative element. The artist has the opportunity of shaping his letters with more freedom, of placing them where he likes and spacing them more exactly than type allows."

Next to hand lettering we come to the use of color and color spots in direct advertising. These are usually the work of the artist, and in any event a part of the illustrating.

The simplest form of artist's work, the color spot, is admirably used in a folder produced by the Carlson-Dawson Printing Company, Moline, Illinois. The three color spots were printed in red, yellow and green, with the following words overprinted in black: "One Year Old," "Three Times Bigger," "And Still Growing." The border, made up of a repetition of swastika ornaments, was printed in bronze. The inside of the folder contains a brief history of the firm and a convincing statement of the firm's ability to produce fine work. This piece is thor-

oughly dignified, yet strong in attention value. It would stand out among a large number of printers' appeals.

Fig. 4 shows specimens of two simple mailing slips utilized effectively by the *Solon Economist*, of Solon, Iowa, a weekly newspaper. These simple pieces produced business for the publisher. Note how "stock" cuts have been effectively utilized in these pieces to give a pictorial value to the simple message.

The combined use of retouching, phantom drawing and arrows for clarification, all the work of artists, is brought out in an eight-page two-color folder produced by the Fletcher-Ford Company, of Los Angeles, for the Ensign Carburetor Company of that city. The center spread of this folder is used by the Fletcher-Ford Company as the illustration part of a folder advertising its own business to other possible clients. The illustration is a halftone reproduction of a carburetor in which the above mentioned resources of the artist have been brought into use. The tie-up of the illustration with the message is easy. Advertising is referred to as "the carburetor of modern business," and the inside main spread was headed: "Is your business engine missing?"

In instalment number eight of this series we gave you the rules of one specialist in preparing "the outside"—using that word to include the outside of the mailing envelope or other container, as well as the cover of booklets, catalogues, and so on—which should be read again in connection with what we shall now bring out on illustrating the outside.

Fig. 5 is a very good example of a well planned series of illustrations for the "outside" of small folders. This series was planned and produced — as well as mailed — by the Pierce Printing Company, of Fargo, North Dakota, for the Northwestern Mutual Savings & Loan Association of that city. To quote R. W. Hobbs, of the advertising service department of the Pierce company, the series "represents an effort to avoid the typical bank advertising of the 'Work and Save — for you never know when you will be broke'—guild. The five pieces were intended to show the positive and pleasant side of saving money. The first folder covered the complete savings plan of the company — this is 'The Four Roads to Prosperville.'



Fig. 3.—A page from *The Thumb Tack*, the monthly house-organ of the Artists' Guild of Southern California, showing how the artist can help in illustrating in another way than by pictures. Here are ten examples of hand lettering which at best can only be approached by types. Lettering by John Coolidge.

The others took up in detail some one part of it."

These five pieces express better than many words how an artist's drawing can be made to improve the appeal of a piece of direct advertising, yet how that illustration may be planned so as to increase the effect and still save money. Compare the first with the other four. All are made from one drawing, with the exception of the footsteps which are added in each of the last four, and the change of the percentage paid, at the top of all.

The titles of the folders are hand lettered in each case, of course, but a splendid thought of continuity has been obtained, a decrease in cost for drawings and illustrations, and a general pleasing effect, by planning the illustration as you would plan the campaign itself. Each was mailed in a white wove envelope with merely the title and "11 Broadway, Headquarters."

This series brings out another point in pictorial and color display. No. 1 was on blue stock, printed in blue and Persian orange. No. 2 was on white paper, with the same two colors. No. 3 was on a buff-brown paper with a brown tone of

ink. No. 4 was on green paper with

reddish-brown ink. No. 5 was on tan paper with cerise ink. Thus we see the use of paper as one of the colors in attracting the attention of the prospect. Commenting on the results of this campaign the Pierce Printing Company says: "In a statement recently issued by the clearing house here in Fargo, it has been found that the Northwestern Mutual Savings & Loan Association, the institution for which these folders were issued, has shown a greater gain in savings than all the other banks of Fargo combined. This record is a direct tribute to the effectiveness of these and other direct-mail pieces which we have prepared for the savings and loan association. It is also an





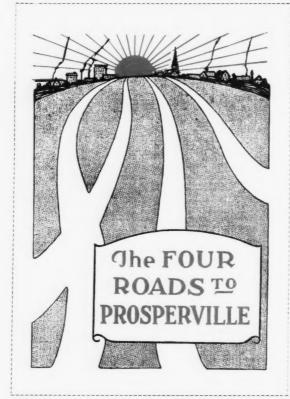
Fig. 4.—Two small enclosures which have proved effective. The proper use of relevant stock or syndicated cuts is here shown.

undeniable tribute to direct-mail advertising for banks, for fully ninety per cent of this institution's advertising appropriation is spent in direct-mail work."

Paper has been called the body of direct advertising and ink the voice. The work of the Strathmore Paper Company in its "Grammar of Color," as well as the work of the American Writing Paper Company in its booklet, "The Use of Color," and that of many other ink and paper firms, makes an extended comment unnecessary as to the value of color in direct advertising. Color is not always to be desired, of course. In our

seventh instalment we gave an example showing how too extensive a use of color hurt the sale of some cheap bulbs. On the other hand, one Chicago mail-order house issued two editions of its catalogue, both identical as to text matter and illustrations, but in one edition the illustrations were all printed in the natural colors of the articles or products, while in the other they were all printed in black. These two books were

picking up coins and the phrase: "There's Money in This for You." Often a finely prepared piece of copy is wasted by a generality in picture form. The same idea pertinently tied up with the business advertised might, on the other hand, be just the right picture. For some one business (or where cost is a vital factor and an original picture could not be bought) the stock cut just referred to might be used.





Where You Start

How to Live in Prosperville



Prosperville is in the State of In-

It is peopled by folks who nt is peopled by rolks who own homes, drive their own cars, dress well and have good times. Most of them are wage earners who sacrificed mall pleasures at intervals for the take of big pleasures in Prosperville.

There are Four Roads to Prosperville.

There are Four Roads to Prosperville. Not one of them is unpleasant. There are any number of local residents who have reached Prosperville, and they are people whom many others envy, just as they will envy YOU when you start for Prosperville. Yes, there are four roads—starting at The Savings & Loan and reaching the same goal—each road different. But they all begin at the SaVINGS & LOAN and from there you can travel fast or slow—as you prefer—knowing that you, too, are certain to reach Prosperville.

for Prosperville—you know—is just another name for Happiness and casant things of life for you and those you care for.

It's NOT a hard task to reach Prosperville. It is honestly pleasant, next page outlines the Four Roads to Prosperville. You merely select road suiting best your purse and pleasure. Decide—then call, write or one us and we'll send you a detailed description of the Prosperville Road choose.

Fig. 5.— Front cover and one inside page of the first of a series of folders produced by the Pierce Printing Company, Fargo, North Dakota, for the Northwestern Mutual Savings & Loan Association of that city. All pieces of this series were the same in design, but the copy and color scheme were changed. Read review in the text.

mailed in equal numbers to different lists, though as nearly as could be discovered to the same class of buyers. The edition with the colored illustrations sold fifteen times as much merchandise as the one printed in black only.

A big seed house corroborated this test by a test page on a certain bulb, a colored insert cleaning out their stock, a black and white page selling only about one-half as much. Color will not always multiply the results by two or by fifteen, but it is a powerful factor in attracting attention. Intelligent planning of the illustration, the use of "paper as part of the picture," has done much to increase the number and kinds of colors used in direct advertising.

Color spots, arrows, special borders, and the like, are frequently used to draw the eye of the reader to some desired offer, free booklet offered, or return card which should be utilized

In conclusion, let us remind you of the last of Brisbane's famous phrase: "- if it is the right picture." Not every picture, nor any picture, will do; it must be the right picture. All too often a "stock" or "syndicated" picture is used merely because it is a picture, and as a result the finished piece does not produce. Not that stock or syndicated pictures can not be used at times - we have referred to them in Fig. 4. for example. To be specific, you may have a picture of a hand

What is the right picture is something which can only be decided in each individual case, but this principle should help: The picture must help to attract relevantly the attention of the prospect and consciously or unconsciously help to turn that attention into interest, as set forth in our ninth instalment. In short, the picture, border, color spot, paper color, or other illustration must supplement or complement the copy, design and general appeal, otherwise it should not be used.

PRACTICAL HINTS

1. When a man who is not a professional copy writer finds it necessary to write a piece of advertising copy, this expedient almost invariably will be helpful:

Mentally shape what you want to say. Write it. Then strike out the first paragraph. Nine times out of ten the copy will be stronger for the deletion. Try it and see.

2. An interesting way to determine whether prospects who receive pieces from your direct advertising campaign are reading them, even though they have not yet responded, is to misspell a word along toward the end of the text in one of the pieces. You will be surprised how many prospects will call your attention to the error and thus open the way for correspondence which possibly may be turned into business.—Faith, House-Organ of the Printcraft Press.



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From the Original Painting by Fletcher C. Ransons

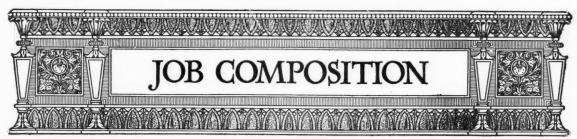
THE LAST LOAD

Reproduced and Published by The Gerlach-Barklow Company Joliet, III, U.S. A., and Stratford, Canada

THE LAST LOAD

"THE LAST LOAD" tells its own story more graphically than can any pen. It is haying time. The sweet smelling crop has been cut and cured. It has been raked into long windrows and piled into miniature stacks. Then, since the weather is never to be depended on in haying time, the farmer and his men have hustled to get the hay into the mow. Late in the day dark clouds foretell an early storm. Now the men work feverishly. Finally, the last haycock has been loaded, and then comes the race for the barn. The wind is rising. There is dampness in the air. Even the horses feel the need for haste and break into a gallop as they reach the top of a knoll. Just as the big drops begin to fall, with a rush the load goes into the barn. The race has been won.

Fletcher C. Ransom, who so vividly portrayed this epic of the farm, is himself country born and bred. He has lived the scene he depicts and has thus been able to grasp the spirit of man's conflict with nature. Leaving his home on a Michigan farm at the age of nineteen, he studied at the Chicago Art Institute and later at the National Academy of Design in New York. His first work was that of an illustrator, his drawings having been published in all the leading magazines. Later he took up the serious work of painting, and few excel him in the portrayal of incidents of common, everyday life. While his technique is entirely different, there is something in his dramatic handling of simple subjects that suggest some of Millet's most famous works.



RV I I FDA7IFD

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

The Progress of Typography in America

"That suite, madam, is a Queen Anne," suavely relates the well informed and efficient furniture salesman. "It is characterized by light and dainty form and a preponderance of curves. The legs are cabriole, the skirts invariably curved, and the only form of decoration employed is this shell carving. If you want the utmost of daintiness and refinement to be

Even a layman outside the furniture business, particularly if he has a bent for art or a love for the beautiful, finds considerable interest in the study of the various styles of furniture design and structure developed by craftsmen of different periods who endeavored to reflect in their work the spirit and feeling of the time in which they worked. Study your history

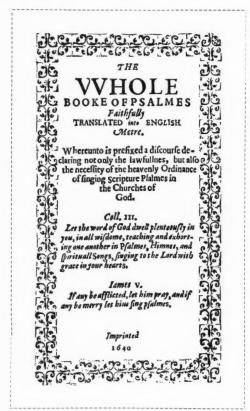


Fig. 1.

THE
CHARTERS

OF THE
Province of PENSILVANIA

AND
City of PHILADELPHIA.

PHILADELPHIA:
Printed and Sold by B. FRANKLIN.

M DCC XLI.

Fig. 2.

reflected by your dining room, you'll make no mistake in selecting Queen Anne. If, however, you desire something more sturdy-looking and quaint, this William and Mary suite might please you better. It is wholly different, as you can see. The style was introduced into England in the seventeenth century upon the accession to the throne of Queen Mary and her Dutch consort, William of Orange," and so on, and so on, he talks.

and you will learn that during the reign of Louis XV. in France life was luxurious and gay. The furniture of the period, known as Louis XV., reflected the spirit of the time; it was ornately carved and gilded, and was supremely comfortable. With the accession of Louis XVI. and his simple mannered queen, Marie Antoinette, there followed an immediate reversion to more simple forms in furniture design.

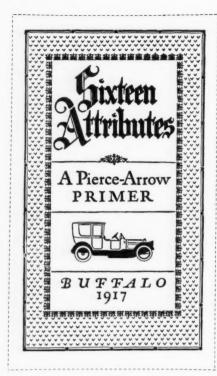




FIG. 3.

Fig. 4.

It is not the contention of the writer that typography and furniture afford a parallel. Indeed, in one respect there is a marked difference: Furniture makers of today pattern their chairs and tables after those of the originators of the different period styles, all hundreds of years old. They are not good

unless authentic copies. In contrast, the quite distinct styles that have marked the course of typography are not practiced at this time. Indeed, a reversion to some of them would be a dire calamity.

However, we should know our craft, but are we, as typographers, as well versed in the characteristics of the various periods of typography as the informed furniture salesman? hand, can you name the dominating features that distinguished the typography of 1885? It was awfuldo you know why? Could you, if called upon to execute a booklet that would have a quaint and oldish look, apply to it a Colonial treatment? Certainly, to hold your place at the case you need not know these things, but they help, for out of the past there are ideas that can be made use of today, and besides they serve

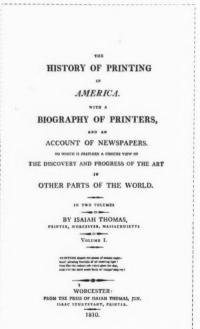
as numerous warnings of things to avoid.

Certainly this big, fine

Certainly this big, fine issue of The Inland Printer, chronicling, as it does, the progress of the art of printing as a whole, is the proper place for a consideration of styles of display in vogue in our country at different periods since Stephen Daye printed his first book at Cambridge, Massachusetts, in 1640.

Our first style - and at the outset let us state space limitation forbids anything except the broadest of divisions, necessarily sometimes covering a long period-was that of the first English inhabitants of America and is quite properly designated Colonial. Its chief characteristic is quaintness - as we of today look upon it, of course. Lacking the artistic quality, the refinement and dainty finish characteristic of the work of Aldus and other early printers of note, it has natural simplic-

ity and human interest. It has, further, an unexplained and inexpressible charm that appeals strongly to many printers of the present time. Indeed, when executed with modern type and utilities, the style is subject to beautiful and interesting effects, and is frequently so adapted by leading present-day





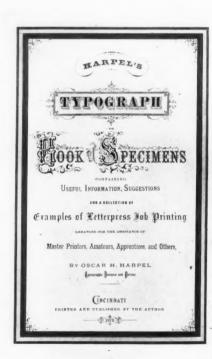


Fig. 6.



Fig. 7.

craftsmen. On the other hand, when executing the style many printers will justify their forms carelessly and even bend and batter the rule borders to make them crooked, the more faithfully to approximate the work of the colonist craftsman, who, perforce, worked with imperfect material.

In passing, reference was made to the first book printed in English America and executed by Stephen Daye in 1640. The title page of this book, in miniature, is shown as Fig. 1. While Benjamin Franklin, the patron saint of American printerdom, worked a century later, his typography falls in the class of the Colonial. Indeed, our modern adaptations of the style are closer in appearance to the work of Franklin than to that of Daye, as will be seen upon reference to Fig. 2, the title page of a book executed by Franklin at Philadelphia in 1741.

Caslon Old Style is the ideal type face for the rendition of Colonial typography, because Caslon types and ornaments were extensively used by Colonial printers. An occasional variation is obtained by the use of text—true Gothic—for the important display, although in our search among examples of the work of Franklin and other Colonial printers we failed to find a specimen set in other than Caslon or the old style roman face quite similar to it although crude. Another characteristic, as will be noted by reference to the Franklin page, is the parallel rule border and the use of cutoff rules between sections of the design, joining the border at the sides. Ornaments, when employed, are relatively large, as on the Franklin page.

Figs. 3 and 4, the cover and title of a booklet produced in 1917 for the Pierce-Arrow Motor Car Company, although hand lettered, illustrate possibilities for unique effects through the adaptation of the Colonial style on present-day printing. Its appearance could be approximated with type.

From a typographic standpoint — that is, type and its use the nineteenth century, at least the major part of it, was without note. It can not be said that any progress worth while was made until near its end; indeed typography, at least so far as display is concerned, sank to its lowest level, within the memory of many men now living. A marked change, however, came early in the century; the practice of the art leaned more toward utility and away from art. The "modern" style of letter had been designed and the picturesque old romans, sucn as Caslon, were discarded. Fig. 5 is a title page of the time, it being reproduced from a copy of Isaiah Thomas's history of printing, published in 1810. A characteristic of the style is the "long and short line" manner of arrangement and the use of "catch word" display, by which such connections as "of the," "by the" and the like occupied lines by themselves between lines of more important words set in larger type. The aim seems to have been to give every line distinction and to make as many lines as possible out of the copy. Another thing, title pages were set almost if not wholly in capitals, a particularly bad feature in view of the fact that authors were so verbose. While the style persisted, plague that it was, until near the close of the century - on formal work at least - it contributes no practical help to the craftsman of today.

About the middle of the century we find another marked change; ornate, floriated, fancy type faces came into vogue. We find them in great variety in all manner of shapes, covered with ornamentation and with all manner of flubdubs attached to them. That abomination, the shaded letter, had its inception here. Type faces that printed letters which appeared to be formed by blocks of wood — bark and all — were hailed with delight, judging from the extent of their use. Doubtless the



Fig. 8.

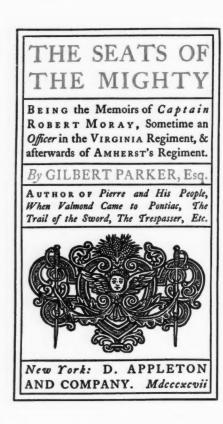


FIG. 9.

typefounders and the printers were endeavoring to keep pace with the sign painters. It was awful, but just to show you to what depths the noble art of letter design had fallen we are showing the title page of a printers' manual, "Harpel's Typograph," published in 1870 (Fig. 6). The page was printed in black, red, green, yellow, blue tint and gold.

The next mile-stone in the typographic march — which had been backward, a retreat, since early in the century — is the

period of the eighties. Here we find the fancy types and flossy ornaments handicapped by a most extravagant use of rules, intricately patterned. These were the infamous rule-twisting days. In the opinion of the writer, this period constituted the Dark Age of the art. A characteristic example of the prevailing mode of display is the circus poster page, reproduced in miniature as Fig. 7. The original was of four pages, 14 by 21 inches. The writer counts the compositor and designer of this atrocious thing a friend and, if we recall aright, it re-

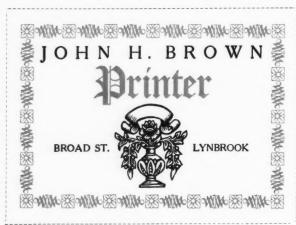


Fig. 11.

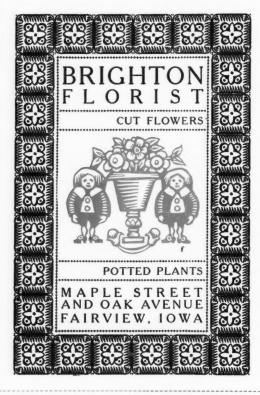


Fig. 10.

quired close to three weeks to get it ready for the press. There is a moral, but no constructive lesson in the work of this period.

Now for the renaissance! Near the close of the nineteenth century William Morris, of England, a distinguished exponent of strength and simplicity in art but not a printer, declared that no good printing had been done since 1550. To make good on his assertion by doing good printing, he established, at the age of fifty-seven, the Kelmscott Press. In his "Aims in Founding the Kelmscott Press," Morris stated: "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they would be easy to read, and should not dazzle the eye or trouble

the intellect of the reader by eccentricity of form in the letters. It was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type."

All of Morris's books were printed from two faces of type. First came the Golden series, said to be modeled after the roman letter of Jenson of Venice (1470), but smaller, firmer, bolder and with some traces of gothic mannerisms. The roman types then being cast by the typefounders were relatively thin and weak,

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THE REVIVAL OF PRINTING*

An Illuminating Chapter from "The Eighteen Nineties" By HOLBROOK JACKSON



HE REVIVAL OF THE ART of printing began when Messrs. Charles Whittingham revived Caslon's famous founts on The Chiswick Press in 1844. The first volume of the revival was Diary of Lady Willoughby, printed volume of the revival was the for Messrs. Longmans. Before this date, and for a period covering

something like a century and a half, a process of degenera-tion had been at work in the craft of book-making, which, towards the close of the eighteenth century, had reached a degree of positive ugliness as supreme in its own way as the positive beauty of the books by the great presses of the past. positive beauty of the books by the great presses of the past. This is all the more remarkable when it is remembered that the materials with which the revival was begun existed so far back as the year 1720, when Caslon set up his type foundry *THE ETOHTEEN NINETIES-Mitchell Kennerley, New York, 1913

An Erpographica 501

desiring types of distinctive quality should use those designed and sold by

Frederic W Goudy

Some of the leading advertisers

in the United States specify his types & printers doing the best work are his largest customers. Send ten cents in stamps for a copy of Typographica No. 3, a pamphlet of twenty-four pages, showing his types in actual use together with sizes and prices

All prices hitherto quoted are withdrawn New price list in preparation

es used in Ars Typographica were designed by Mr. Goudy who Mr Goudy who is now cutting several new designs which he will show shortly

THE VILLAGE LETTER FOUNDERY 114 EAST 13TH STREET NEW YORK

Fig. 12.

full of sharp hair lines, dazzling to the eye and especially irritating when weakly printed on smooth paper. While this sturdy roman was his favorite type, he used, also, Troy type of eighteen points and Chaucer type of twelve points, each modeled upon the form of round gothic letter preferred by fifteenth century printers. A page relating to Morris, and characteristic of the style of his work, although not executed by him, is shown (Fig. 8)

While the work of Morris was not accepted as a model for general use, it was, nevertheless, the cause of a revolution in the manner of type display and, particularly, in the character of the typefounder's product. Instead of the delicate and inartistic type faces and ornaments of 1890, the specimen books soon revealed strong, handsome types and borders.

The leader in the advance in America was Will Bradley, who, unlike Morris, was a practical printer. He was more, however; Bradley was a poster artist of rare ability when he established the Wayside Press at Springfield, Massachusetts, in 1896. There he published "Bradley; His Book," a unique publication for artists and printers, on which he employed Jenson, Caslon and Bradley and later, Satanick, the American version of Morris's Troy type. Fig. 9 is a product of the Wayside Press, an example of Bradley's work of the period. In 1898 Bradley discontinued his Wayside Press and combined the print shop with that of the University Press, at Cambridge, Massachusetts. Here he continued the fine work. Later, in an endeavor to introduce a new style of typography, the prominent feature of which was profuse ornamentation, he is said to have impaired the strength of his following. So distinctive is the style, however, so striking and full of character, that we consider it of enough interest to justify a good showing. The Fig. 13.

cover (Fig. 10) and the business card (Fig. 11) are representative of Bradley's work of the time, which, we assume, represented a commercial rather than an esthetic endeavor on his part. It was the result of his employment in an attempt to promote a revival of the Chap Book style of typography. The motif was adapted from the English Chap Books of the eighteenth century, which were structurally quite Colonial and were featured by coarse wood-cut ornaments and illustrations.

While perhaps the most conspicuous figure in the field of typography during the late nineties and the first few years of the twentieth century, Bradley did not single-handed lift the art from the slough in which it had been mired for so many years. The period was prolific of typographers of pronounced ability and high ideals; De Vinne, Jacobi, Updike, Rogers, Cleland, Benton, Kimball, Goudy, Goodhue, Winchell and others felt the urge and contributed notable achievements. The ideas of Morris and Bradley were merged with those of these notables of the craft, the result being the accepted style of our period, which we consider the Golden Age of printing.

To Frederic W. Goudy, the dominating figure in the art of type and letters at the present time, remained the task of putting on what are called the "finishing touches." He is the designer of some of the finest types in use today, notably Kennerley, Forum and Goudy Old Style. In addition, as author, printer and teacher he has done much, very much indeed, to encourage an intelligent employment of the perfected types now available to the typographer. Figs. 12 and 13 are from Ars Typographica, a publication undertaken several years ago by Mr. Goudy and Hal. Marchbanks, who, likewise, has done much to bring the art of printing to a standard upon which we believe it will be difficult to improve.

Ti Beth

Pen good rosing steed TE Energy and an execution of the city folds in swartice of the city folds in th

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ENEAS MACKAY, the well known Scottish publisher, died recently at Sterling.

THE death of Edward Vaughan Morgan, the last survivor of Morgan Brothers, the pioneers of British trade journalism, occurred recently. He had reached his eightyfourth year.

CHARLES FRANCIS, the noted New York printer, gave a lecture on "Our Problems and Joint Responsibilities," on June 19, at Stationers Hall, London, under the auspices of the District Committee of the Joint Industrial Council.

LORD NORTHCLIFFE, in an article defending his views in the contention with the Publishers' Federation, says: "Our men are at least as skilled as the American and other foreign workers. If American printers are able to own Fords why shouldn't ours?"

In Scotland all workers who pay income tax are allowed £2 a year for overalls. This reminds us to state that printers in the United States paying federal income taxes are permitted to deduct from their income the total of their union dues paid during the year.

At the recent sale of the Burdett-Coutts library the famous first folio Shakespeare (known as the Daniel folio) was bought by Dr. Rosenbach, an American dealer, for the record price of £8,600. He also bought the Sheldon first folio (No. 20 in Sir Sidney Lee's census of Shakespeareana) for £5,400.

THE Labor Gazette presents the following figures in comparing the average weekly wages paid at three dates in twenty-seven large cities of Great Britain and Ireland: To hand compositors and job printers — August 4, 1914, 35 s. 8 d.; December 31, 1920, 93 s. 4 d.; February 28, 1922, 86 s. 2 d. To machine compositors and bookbinders — August 4, 1914, 33 s. 11 d.; December 31, 1920, 93 s. 8 d.; February 28, 1922, 86 s. 7 d.

Another proposal of the Federation of Master Printers for the reduction of wages has been emphatically rejected in a vote of the Typographic Association and the London Society of Compositors. The idea of the master printers was a reduction of 15 shillings a week, in five instalments, spread from May to January next; also that there should be no further demand for wage reductions until the end of next year. Since the rejection by the union of the master printers' proposals a large number of the latter have posted notices in their offices that wage reductions would be made in the week ending July 1st. The majority, however, have not yet seen their way clear to posting such notices.

GERMANY

THE Reichstag has passed a bill according the same copyright protection to American authors as is given to Germans by the United States.

THE Cologne Gasette has notified its subscribers that its monthly price is to be 40 marks—of which the paper manufacturer receives 35 marks!

FOUR hundred years ago this year (March 6) Martin Luther began work on his version of the Bible, which he translated into German and thereby brought this language into a fixed literary form.

This is the twenty-fifth year of the use of the linotype in Germany. Adolf Oggerin, who introduced it, is still associated with the Mergenthaler Setzmaschinenfabrik in Barlin

VALENTINE J. PETER, of Omaha, Nebraska, acting in behalf of the Publishers' Buying Corporation, has been making inquiries among German paper mills and purveyors as to prices and conditions which would make it feasible to export a larger quantity of news-print to the United States.

THE Deutsche Allgemeine Zeitung since January 1 has been issuing a daily supplement printed by the offset process. The supplement is mainly devoted to sports. On April 20 three offset supplements were issued, devoted to sports, fashions (in two colors) and the funeral of the late Empress.

COMPLAINT is made that there is a lack of machine compositors and girl pressfeeders. It is being realized that master printers have not been giving sufficient attention to fostering the learning of these branches of the trade. Perhaps Germany is not the only country where such a dearth is felt.

A METHOD of making it possible to use monotype keyboard paper a second time has been patented by Lehmann & Kothe, of Leipsic. In this the punched holes are decreased in diameter one-half. The spaceregulating cutouts are of prismatic shape and the tooth wheel carrying the paper has ninety-six instead of forty-eight teeth. Arrangements are made on the caster to accommodate it to the new method. There is no change in the paper ribbons used.

WHILE there is no evidence of the printing of a book from movable type earlier than 1436, it has been found that letters were cast in lead as early as 1408. In the old-town market at Braunschweig there is a well incased with tablets made just before November 25, 1408, St. Catherine's day, into which were inserted verses pertaining to water, taken from the Bible, and made up of individual letters cast in lead. Thus the principle of typefounding antedates Gutenberg's and Coster's work by thirty

FRANCE

Publishing circles are perturbed over allegations that some French newspapers receive heavy subsidies from English and other sources. Suggestion has been made in the Chamber of Deputies that newspapers receiving money from foreign countries should be prosecuted.

An exhibition of fifteenth century books was held in one of the rooms of the Sainte-Genevieve Library, at Paris, May 8 to June 15.

THE Parisian journalist, Amable Maillet-Saint-Prix, is probably the oldest living newspaper man. He was born in 1821 and is therefore in his one hundred and second year. He is still vigorous and not only

writes a weekly article in the Abeille de Seine-et-Oise, published in Corbell, but actually makes up the paper.

EIGHTY French publishers were associated in the holding of a French book exposition, last March, in the Academy of Fine Arts at Stockholm, Sweden. It is reported to have been a very successful one, and was the largest affair of the sort ever held in a foreign country. The books were grouped by subjects and not by sources of publication, which was somewhat of a novelty.

ITALY

THE Duke of Genoa, on May 7, in the presence of English, French, Spanish, American and other ambassadors opened at Florence the first International Book Fair since that held in Leipsic in 1914.

The third number of "Gli Artisti Italiani del Libro," a series of twelve monographs devoted to noted Italian book illustrating artists, has just come from the press of Risorgimento Grafico, Milan. The subject of this issue is Armando Cermignani, of Bologna, of whose work a large number of examples are shown. The text is superbly printed, only on one side of the paper. Wood cuts seem to be his favorite medium of expressing himself. All copies of this publication are numbered, the one we are favored with being number 40.

MEXICO

FROM a small brochure, entitled "La Imprenta en Mexico," is taken the information that the first printing office in this country was established at old Tenoxtitlan in 1537 (a hundred years before printing came to the English colonies in North America). This office came into being at the instance of the missionary, Juan de Zumarraga, and the German printer, Johann Cromberger, who at that time had a printing office in Sevilla, Spain. They had the support of the then Vice-King Don Antonio de Mendora. To Cromberger was given the sole right to print books in Mexico, which privilege he held until 1557, at which time a general permit was granted to any one who wished to print.

HUNGARY

An engineer by the name of Szabo has invented a device by which—so it is claimed—one may print at limited distances by either electric current or by wireless. Complete sentences are set up in lines and columns in the transmitting apparatus and a corresponding impression is conveyed to the receiver either by electric current or by wireless. The invention, it is said, will make it possible for newspapers to appear simultaneously in different parts of the world without making use of the post or the telegraph.

BULGARIA

It is reported that a group of American capitalists has obtained authority to construct three paper mills in this country, the output of which will be one hundred and fifty tons a day. The raw material to be used is wheat straw.

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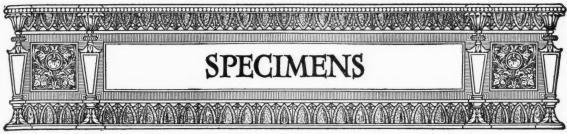
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BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

CHARLES B. WADDELL, Grand Rapids, Michigan.
- Specimens are of good quality and the presswork excellent.

THE POLYGON PRESS, Brooklyn, New York.— Both blotters and your letterhead are interesting in

appearance and tastefully printed in colors.

PAUL B. WHALLON, Fort Madison, Iowa.—
Skeafer's Lifetime is an attractive and interesting house-organ, although printed in one color,

PITTSBURGH PRINTING COMPANY, Pittsburgh, Pennsylvania.—"Pittsburgh's Live Wires" is an attractive book, and is well executed from every standpoint.

H. Booth, New Bedford, Massachusetts.—Your work is excellent in every respect. Neat and effective Caslon typography, perfectly printed in pleasing colors, makes every specimen a pleasing one. W. C. Henderson, Pittsburgh,

Pennsylvania. — Specimens are of good quality. The book, "Corof

good quality. The book, "Corrosion and Preservation of Iron and Steel," is decidedly pleasing.

THE FRANKLIN PRINTING AND ENGRAVING COMPANY, Toledo, Ohio.

—"Benjamin Franklin, Printer" is an unusually attractive booklet, well executed in every detail.

ABBOTT-BRADY PRINTING CORPORATION, San Francisco, California.

—"Recipes With Raisins" is a very attractive booklet in every detail. The cover is both pleasing The cover is both pleasing

tail. The cover is both preasing and striking.

EUGENE J. VACCO, New York city.— Specimens are excellent, the folder for G. De Mari & Sons, set in Caslon 471, and featured by swash italic characters, being parallel and speciments.

swash Italic characters, being par-ticularly pleasing.

Printing Department, Schenley High School, Pittsburgh, Pennsyl-vania.— Jobwork specimens, mostly programs, are neat. The Easter issue of The Schenley Triangle is

issue of The Schenley Triangle is especially attractive.

QUADRI ARTS, New York city, New York.—"The Sign of the Four" is an attractive folder, the title page being particularly good. One-point leads between the lines of the body would have helped the appearance materially.

HIRAM E. TUTTLE, Osage, Iowa.—Specimens are excellent. Neat and at the same time effective display composition set in good type

play composition set in good type faces results in a fine quality of product when combined with clean

product when combined with clear presswork.

SHATTOCK & MCKAY COMPANY, Chicago, Illinois.—" More than Mere Printing" is a neat circular. The only fault we can find is that it appears too tame to go out into the world of more energetic adver-

the world of more energetic advertising and hold its own.

A. Colish, New York city.—The broadside, "Is Your Selling Message Properly Produced?" is decidedly effective. We regret you do not oftener favor us with specimens of your work, as, judging from what we have seen of it, we are certain that we and our readers are missing Trust Brothers Printing Company, Pittsburgh, Pennsylvania.— Blotters are excellent. For a small or medium sized printing plant the blotter is the most logical advertising medium. When blotters are as well done as yours none can deny their publicity effectiveness. Colors are particularly well chosen. William Eskew, Portsmouth, Ohio.—As usual — Fine! When better printing is done, Eskew will do it — along with the rest of the progressives. Arrow Printing Company, Rochester, New York.—"Commercial Bodies for Ford Chassis" is well executed in every way and makes a mighty good catalogue. TRUST BROTHERS PRINTING COMPANY, Pittsburgh,

good catalogue.

E. A. SPICER, Blytheville, Arkansas.— Our com-pliments are extended on the quality of the speci-mens you have sent us for review. You have done good work with a type face that we do not admire, in fact, against which we are prejudiced, so, if you value our opinion, the compliment is all the better.

Colors are well chosen.

VICTOR J. HOFFMAN, St. Augustine, Florida. VICTOR J. HOFFMAN, St. Augustine, Florida.— The work you have sent us is of excellent quality. We have no suggestions to offer that would result in improvement. The Blotter is one of the most attractive printers' house-organs we receive, the clean, light, open Caslon typography resulting in an appearance that is pleasing and inviting to the reader.

reader.

Cohn-Attlee Press, New York city.— Everything you have sent us—notehead, blotter, etc.—
is mighty good. While we consider you could do better in the selection of a type face for general use than the Bodoni — generally light — you could do a lot worse. Of course, the use of a face that is not so extensively used as some of the more popular styles has a value in distinguishing your product

is not so extensively used as some of the more popular styles has a value in distinguishing your product.

BENJAMIN HEER, Winona, Minnesota.—Your letterhead, a combination of hand lettering, a pleasing drawn panel border and type, is most interesting and unusual in appearance. It is quite original. pearance. It is quite original. Another strong point in its favor is the fact that the colors are decid-

is the fact that the colors are decid-edly pleasing and in excellent har-mony. We should like to see more of your work.

H. M. Parker, Newark, New Jersey.—Your work with the C. Wolber Company is very fine in-deed, ranking with the very best. The neat and effective typography, done in choice types, is carried through to general excellence by through to general excellence by good presswork on quality papers. Another feature that seems worthy of mention is the taste indicated in

the selection and use of colors.

Stanley B. Moore, Cleveland,
Ohio.—Blotters, on which you state
you specialize, have a decided
punch. We do not recall having punch. We do not recall having seen this modest form of advertising more effectively treated from a publicity standpoint than the way you handle it for your 150 blotter customers. That, in itself, is the most convincing evidence that Moore blotters bring more results. (Fifty bucks, please, for the slogan.)

MACGREGOR-CUTLER PRINTING COMPANY, Pittsburgh, Pennsylvania.

—As usual, your specimens are indicative of the finest craftsmanship in every department. Most interesting, perhaps, is the menu for the second annual banquet of the Allied Printers' Bowling League. The ro-Printers' Bowling League. The ro-bust sizes of Caslon on the unusu-ally rough antique white paper contribute a most characterful ap-pearance. However, among forms of such uniform excellence it is impossible to draw distinctions as to merit, and we could have no quarrel with the individual who might prefer some other example in this fine collection.

ROBERT S. FRICK, Sellersville, Pennsylvania. — You handled the letterhead for *The Poultry Item* very well indeed. The most possible is made of the cut, which must

Second Annual

and Get-to-Gether Meeting



Allied Printers' Bowling League 1922

SEVENTH AVENUE HOTEL MONDAY EVENING APRIL 24th SIX-THIRTY

Relatively large sizes of Caslon Old Style, heavily printed on an extra rough grade of antique white paper, here give an effect of robust strength combined with dignity and beauty. It is just the kind of unusual thing that Arthur C. Gruver, Pritsburgh, Pennsylvania, is constantly doing with ordinary equipment.

Competition is governed by

TASTE

as well as Price_



OUR message to the public should show conclusively your superiority.

A message, no matter how simple, commands attention if it is consistent.

Good merchandise—good taste—good paper and good printing.

JAPAN PAPER COMPANY

NEW YORK · PHILADELPHIA · BOSTON



Folder title in which type, paper and colors combine to create an air of daintiness and refinement which, in the original, is decidedly pleasing. The illustration-ornament was printed in two colors—a soft tint of yellow-orange, and black.

An unusually attractive folder title page demonstrating the beauty resulting from printing a simple design on good paper. The original was printed in orange and black on white antique laid stock. By Printing Service Corporation, New York.

have been rather difficult to handle because of its large size. We like the heading where the cut is printed in light blue, because the effect is more pleasing than where the cut is printed with the type in dark blue. In the lighter blue the cut is sufficiently strong.

in dark blue. In the lighter blue the cut is sufficiently strong.

PRINTING SERVICE CORPORATION, New York city.

"Something New" and "Some Facts About the Printing Service Corporation" are remarkably handsome booklets, reflecting the finest quality of printing craftsmanship. Your letterhead combines dignity and beauty with a striking general effect that is altogether unusual.

SANGEL SHARE, Montreal, Quebec.— Blotters are well arranged and displayed, in those respects very impressive. Improvement would follow the use of more pleasing types and a closer harmony when more than one style is used on a job. We find light face roman capitals of regular shape combined with extended Engravers Bold in one or two of the blotters. Types so different in appearance can not be used together with good results.

C. M. Bennett Printing Company, Springfield, Ohio.—The cover design of your booklet entitled "Dawn" is very effective, and pretty, too. The body type is too large for the page and the margins are too small in relation to the size of the body type. The cover for the "By-Laws and Roster" for Lessing Knights of Pythias lodge is very effective. The colors are pleasing and, in connection with the striking and ornate treatment, make a mighty good appearance.

mighty good appearance.

CRESCENT WASHING MACHINE COMPANY, New Rochelle, New York.—The folders are very good indeed. Layout, typography, art and printing are all well done. The only suggestion we might make is that the paper seems a little light in weight to enable the work to carry well. A good job on light enamel is not so impressive as the same job on a more substantial weight of stock. Considerations of postal economy might have determined the use of the light weight, and it is, as always, a question of balancing what would be the greater expense against what might be the added returns.

H. M. WAGONER, Grand Rapids, Michigan.— The Searchlight is a mighty fine school magazine. We can hardly conceive it as the product, for the most part, of school boys of limited experience. The covers, both typographic and illustrated (by students), are strong and striking. The drawn covers indicate that the artists appreciated their pictures should be more than mere illustrations, that, with the lettering, they should constitute design. They are very effective.

JOHN J. WILDI, Columbus, Ohio.—Of the two arrangements of the letterhead for Pianist Davidson, the first —your idea — is far the better. It has class and style and, furthermore, suggests the artist. By enlarging the size of the matter that you had arranged in small Goudy caps. across the top of the sheet and bringing it down alongside the cut the heading becomes commonplace and ordinary

and wholly lacking in style. It would seem the customer's professional tendencies would have suggested anything except the changes he ordered, which have placed his letterhead on the level of the corner grocer's. The colors, rich red-brown and black on the brown stock, are very pleasing indeed. The blotter, "The Mark of Quality," is excellent.

FOSTER & SHORT, San Francisco, California.— Except for those two or three cards set in Copperplate Gothic — all capitals, of course — the work is excellent. The cover of the folder on your "New Method" embossing process is one of the fines examples of that class of work we have seen. That Cloister Old Style is one of our most valuable type faces is demonstrated by the excellence of the great variety of forms you have executed in that one face. Presswork, like design and composition, is of a high standard.

The First Showing in Pittsburgh

Stuart Makes Type Talk

COOPER BOLD

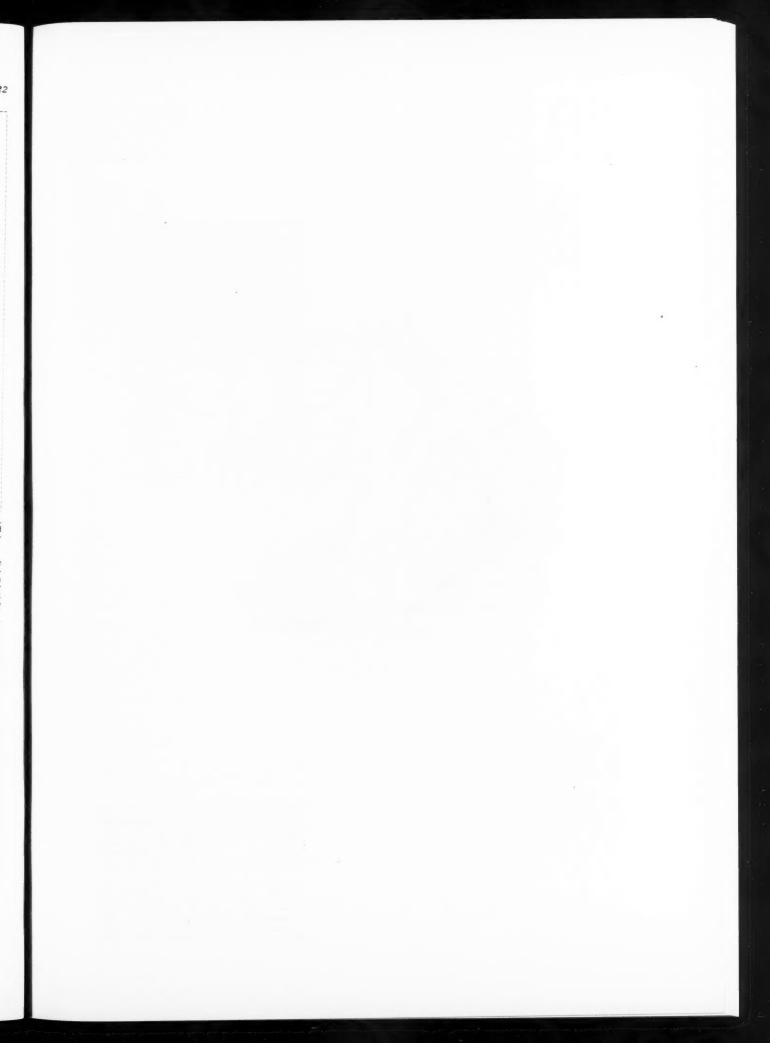
a rugged, vigorous, he-man type with a wallop. Must be spaced tightly and in closely packed masses, as it is imitative of hand lettering. We predict a big demand for this distinctive face. That's why we've installed it. We lead—always.

Court 3899

EDWIN H. STUART, Inc

Typographic Service · Advertising Printing
422 FIRST AVENUE · PITTSBURGH · PENNA

Why shouldn't a printer advertise his types, particularly when they're new? Advertisers have of late years become keenly alive to the importance of type, and in view of this fact it seems that a way to effective advertising is opened up to printers. Mr. Stuart, an energetic advertising typographer of Pittsburgh, Pennsylvania, here makes most effective use of one of the later faces to draw business.





Considerable attention and study have been given to the printing of halftones on bond papers, and the specimen here shown demonstrates what can be accomplished when proper attention is given to the making of the halftone. The plate from which this subject was printed is a reengraved halftone. It was made from a wash and pencil drawing, selected because it was considered that a halftone made from such a drawing, re-engraved and vignetted, was the most difficult of all subjects to print on any paper. Only the ordinary careful makeready was used in the printing of this subject. Plate by courtesy of the West Coast Engraving Company, Portland, Oregon, the staff of which has devoted a great amount of study to perfecting halftones for printing on bond papers. Printed by The Henry O. Shepard Company, Chicago, Illinois.

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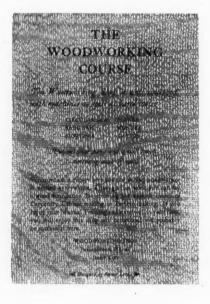
that weak the faink wever, E. work with Lustre piece

the way

A. S. MITCHELL, El Dorado, Kansas.— Blotters featuring in caricature various operatives in the printing plant of Thompson Brothers, such as "Scotty, the Crack Compositor," all featured to emphasize the skill that goes into the product, are excellent both as to copy and as to production. The green ink is a little pale on the one featuring the paper cutter, particularly for the line of type

is a good type face for limited use, particularly when there is little of what is commonly called "body." For big display Pabst gives a charac-terful appearance now that more recent faces are enjoying the limelight; and it does not appear out of date despite its age. On the blotter, "Dependable Blasting Accessories," the items of the Grasseli line, set in small Della Robbia caps.,

that would have made the appearance better if that would nave made the appearance better it utilized would also have provided for a more legible arrangement and for larger type for the items of the line referred to. Spacing is bad in the Grasseli advertisement, "Since 1839." The columns of the body are too narrow for the size of type employed, thereby making good spacing between words impossible through ordinary meth-



MAGIC OF THE TYPE PAGE

From COLLECTANIA TYPOGRAPHICA



ENCEFORWARD, man will forever find himself caught within the power of type. He can not escape from it. Its charm is upon him at home and abroad. It is omnipresent, ubiquitous. Here, it is ugly; there, beautiful. Here, it is large and compelling; there, small and infinitely neat. Here, it is

built up, brick upon brick as it were, into temples of lofty Thought; there, it spreads its black and terrible message in words of war and rapine, of slunghter and endless miscry, too unutterable to be shaped by the mere lips of man. Here, it is unuteration to oe snaped by the mere tips of man. Pere, it is tied into pretty sentences, like the lavender bows that graced the early Victorian casket; there in blue and pink knots of lovers' verses, treasured in cream-covered editions de luxe. Again, perhaps, in some obscure corner of a city slum, it is forming its meaning, upon some weary, suffering brain, into a message of comfort amid a wide ocean of misery and affiliation.

amid a wide ocean of misery and affildion.

The anteiner fable of a magic earpet that could transport its owner to far off regions within the space of a few moments might, by a simple mental process, be regarded as prophetic of the miraculous powers of the type page. Is there any carpet, mychical or otherwise, Occidental or Oriental, that can waft its possessor to distant apheres on the wings of the wind with more marvelous rapidity than thar with which he can travel to any realm of thought by the aid of type? Curious, but true it is, nevertheless, that such magic can exist in a plane impression of a number of these leaden stamps.

- Set in type by Victor Washe 30

Two pages from handsome Year Book of the Printing Class of Public School No. 24, Jersey City, New Jersey, which we have no hesitancy in characterizing the finest product we have received from a school print shop. Caslon typography on good white antique paper, with wide margins, tells the whole story. The tint block was cut from a section of oak and makes a very pleasing background, the pores and rays of the wood making a pretty pattern that is not too outstanding.

that is printed in that color. The green is also weak on the "boss pressman" blotter owing to the fact that the stock is so deep a green. Black ink would have been better. On the whole, however, the work is of excellent quality in all respects.

E. Bardon, Cleveland, Ohio.—In general, the work you have sent us is very good when compared with the average. The envelope container for Lustro Polishing Cloth, set in Pabst, is the best piece of type composition in the collection. Pabst

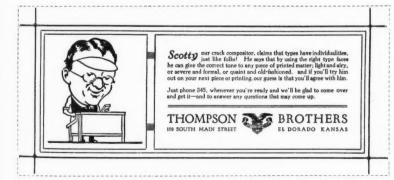
are insignificant and hard to "get." As the dis-play is bold, we believe the blotter would be more inviting in appearance, through better harmony, and more legible if these items were set in Bold and more legible it these items were set in Bodie lower-case matching the display. Another thing: You have a crowded display up and down yet left a full inch margin at either end. As the margins at top and bottom are little more than one-fourth inch, the type display as a whole does not fit the blotter. The almost two inches of wasted space ods of ad.-composition. You see the trick turned on high-grade ad.-composition, but the copy is changed and letters shaved to make the grade, and it's an expensive process at best. Had the columns been made a pica wider, spacing would have been less difficult.

Commercial Art Engraving Company, Chicago, Illinois.—"Built to Endure" is handsomely done. Fine paper, excellent art and engraving, combined with tasteful typography and well printed in colors throughout, result in a book that will be read avidly and prized by every recipient. The illustrations are described on the title page as being the page of the page as the page of illustrations are described on the title page as being etchings in color, and so cleverly are they drawn by the artist, after the characteristic technique of etchings, they wholly deserve the characterization. They are a new note in illustration, a refreshing change from the conventional and humdrum. Colors are beautiful. On the whole the book is an achievement of which your organization may feel wighty round. mighty proud.

mighty proud.

Vocational Printing Class, Public School No.

24, Jersey City, New Jersey.—Your 1922 year book, "The Print Shop," represents by odds the best type composition and bookmaking we have received from a school printing class. Assurance of good results was determined, first of all, in the selection of the implements and ingredients. Nothing is present and the printing of selection of the implements and ingredients. Noting is prettier than a good grade of white antique laid paper with deckled edges. No type face better than Caslon has been made. With the Caslon well handled as to display and spacing — with a reasonable amount of appropriate ornament — with wide progressive margins and with excellent press-work, the book is an achievement of which every one participating in its execution may feel proud.



Thompson Brothers, El Dorado, Kansas, issued a series of blotters similar to the one above in which the comp., the pressman, the cutter and the rest of the boys in the shop are honored. It is a neat way to put over the idea of careful, skilled work. The type face used is not notable for its beauty or legibility, but this is about all that can be said against the blotter as a specimen of type display.



In this issue we say a word about ourselves and incidentally about an ideal printsbop catering to discriminating individuals

Baceregor-Cutler Printing Co. PITTSBURGH . U S A



Courlety THE AMERICAN PRINTER

Lest Wie forget the souls of the heroes and martyrs Lexington, of the Alamo, of Gettysburg and St. Mihiel go march-



Volume Four Number Four

Macograms



With Maytime comes the thought of verdant pastures, babbling brooks, in fact the Spirit of the great out-doors seems to manifest itself. It is the doors seems to manifest itself. It is the season of the year when nature beams forth in a new garb of splendor and with it comes a fragrance of dewderenched lilacs and newly-ploughed fields, a haunting fragrance wafted from the old-fashioned garden "down bome".

It is at this time that a vague feel-ing of unrest seems to pervade the soul of the individual who has not been "city-bred." Some may term it home-sickness; others remorse; but call it what you will, it has been so for all time, and will continue so.

The quaint old farmhouse, sitting amidst wonderful natural surroundings; the rocky lane leading to the

PAGE 6

Three pages from the handsome house-organ of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, designed by Arthur C. Gruver, a young man of remarkable typographic achievements. On the frontispiece shown in the center the illustration was printed from a halftone in deep green ink on India stock and then tipped to the page of the booklet, which was printed on rough white antique stock of good quality.

GEORGE O. McCARTHY, Clinton, Iowa.—There is no basis for comparison between the letterhead of no basis for comparison between the letterhead of the T. I. McLane Printing Company set in stilted "attorney-at-law" style and the more recent one set in Parsons. The latter is better because it has more life and pep. It is, of course, more striking and characterful, too, and the addition of color in the trade-mark helps greatly. There is not at all too much copy for a good job in Parsons, as you prove by making a good job of it.

TECHNICAL HIGH SCHOOL PRESS, Winnipeg, Canada.—Seldom do we find educational monographs

ada.—Seldom do we find educational monographs so attractively treated as "The History of Journalism" and "The Preparation of Copy." The latter is the more pleasing, perhaps, because the cover is more attractive, but more especially because in the former the inside margins are too narrow. The Western Publisher, organ of the publishers' Short Course and Conference, is one of the best executed miniature newspapers we have seen.

JACK PETERSON, Anchorage, Alaska.— Characterful arrangements and unusual and pleasing color terful arrangements and unusual and pleasing color schemes are the outstanding good qualities in your work. The green and soft orange on the Times label, set in Parsons, is soft and delightful. The violet and yellow-olive of the other Times label result in almost as inviting a combination. Unfortunately, you have been caught by the charms of Parsons, but do not use it in a way that charms. This type doesn't fill the bill for promiscuous use or for involved and heavy display. The capitals used alone are atrocious. Parsons is ideally suited to informal arrangements of little copy like the title of the folder "Your Laundry," where, if skilfully handled, it gives a hand-lettered effect due to the freedom of the characters. On this page the to the freedom of the characters. On this page the band of border across the page (horizontally), in the center of which there is a square ornament, seems to effect a unity between the two loosely

Your Laundry



Ladies and Gentlemen

Jack Peterson, Anchorage, Alaska, here used the Parsons series to good advantage, on a form to which it is well adapted. He slipped on just one point; that is, splitting the page in the exact center with the band of border (see opposite page).

placed groups and also to lend character and in-dividuality to the page. However, it splits the page in the middle, making the division equal and, of course, monotonous. Placed higher, variety and good proportion would lend their kind offices in making the page wholly pleasing.

Lewis Printing Company, Kansas City, Missouri.—The work, though not unusual, is satisfactory. Where not so good as it might be, the trouble is largely with the type, for the specimens set in Caslons and Goudy are excellent. Particularly good is the letterhead for the National Restaurant Association whereast the properties of the Carlon ciation, where you have achieved a fine display of heavy copy without taking up excessive space. The colors, too, are pleasing. It is unfortunate that you did not set the descriptive matter in the showcase catalogue one size larger, as the space would accommodate it and the matter would then have been more readable and more nearly in proportion with the size of the page. Six-point on such a big page, despite the rather large illustrations, does not annear logical. not appear logical.

not appear logical.

Vernon C. Bowman, Solvay, New York.— Except for the ticket to the Prize Speaking Contest all the specimens are in good taste and are well executed. The yellow used for printing the rules and the two small lines of type is so pale and faint that it does not show up at all well on the gray stock used. Most of the color probably soaked into the stock. Possibly it looked passably well when on the press—before it dried—but you should always guard against light colors on dark stocks. If it becomes necessary to print light, weak colors on darker and stronger colors of paper, ink of dense pigment is required and, then, two impressions are often essential. Furthermore, such impressions are often essential. Furthermore, such printing should be confined to large type and strong decorative items in order to get the most color possible on the characters.

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More good ads for fighting oplimists on the following pages

The above two pages from a booklet dummy demonstrate the possibilities of application along this line in a short time. They were made by Erhard T. Ericson as a part of the work of a seventeen weeks' course in "Printing Art and Technique" conducted by the Chicago Y. M. C. A. School of Commerce. Mr. Ericson has never worked in any branch of the printing trade, yet, for this sixteen-page 9 by 12 inch booklet, he specified the type sizes correctly throughout. The layouts, it must be admitted, are striking and forceful.

KNOFF PRINTING COMPANY, Seattle, Washington.—The musicale program for Mr. and Mrs. Casper Fischer is one of the prettiest things of its kind we have seen. Taste and originality are combined in an unusual degree. The cover of the booklet, "Smile With Nile," is also handsome, but the inside pages are too crowded to earn our unqualified approval. Presswork on the dull coated stock is very good indeed, notwithstanding the fact that a soft green ink was used. One can always get more snap from halftones with black ink.

ARTHUR R. EDICK. Cobleskill. New York—

snap from halftones with black ink.

ARTHUR R. EDICK, Cobleskill, New York.—
We're mighty glad to have so capable a typographer speak out in meetin' and say The Inland Printer, particularly this department of The Inland Printer, has been a great help to him for fifteen years. Throughout all the fine specimens sent us there is evidence of intelligent, painstaking work. The specimens sent couldn't be made better except by spending more money on paper — and that isn't necessary.

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ENTERPRISE PUBLISHING COMPANY, State Center, Iowa.— Specimens of jobwork are of good quality. The folder for Malloy & Son, on which a print of a hat in brown on white antique paper is tipped onto the fine quality of brown cover stock of the folder, is beautiful and impressive. The type matter, at least of the main lines on the cover of the booklet for the U. S. Daughters of 1812, is too small, we think, particularly as the light text face used is in itself chaste and refined.

used is in itself chaste and refined.

ROCKFORD TYPESETTING COMPANY, Rockford, Illinois.—The inside of your type specimen book is well handled typographically, although it is not so well printed. The design of the cover leaves much to be desired. On the handsome and striking deep blue Castilian stock the small type of the title is entirely too weak and insignificant. With a strong page border there was no need of the inner panel, which was the cause of the trouble in forcing the use of small type, every line of which ought to have been larger.

The Republican, Supply, Oklahoma.—Design and presswork are very good, and the results would have been excellent if a more discriminating selection of colors had been made. Just as colors, the green and brown used on the statement for the Bank of

Supply are satisfactory. However, as the tone of the green is deeper than that of the brown—and it is, as a consequence, stronger—it ought to have been used for the small type and the brown for the display. The above applies to the center spread, where the values between the types are so greatly at variance. On the title page the combination is satisfactory as it stands. The letterhead for

Your | Laundry



Ladies and Gentlemen

The effect is better here than on the original, shown on the preceding page, because variety and proportion are given by the proper placing of the band of border above the center of the page.

the Republican is printed in green and red on pink stock. The effect is colorful, of course, but would have been colorful enough and more inviting if more pleasing colors had been used. Such a strong pink as this stock creates a cheap and gaudy appearance. Try a little brown once in a while.

ance. Try a little brown once in a while.

ELMER REBELSKY, Davenport, Iowa.—The booklet for Kaaba Temple, a souvenir of the Pilgrimage to Keokuk, is very good in all respects. The cover is especially pleasing and the print throughout excellent. Had plain one-point rules been used in place of the six-point decorative border on the inside pages — as used for the cover — an improvement would have resulted. The border used is too strong and, being ornate, detracts from the type. In addition, the border is not as pleasing as plain rule would have been. The blotter for Fidlar & Chambers, one side of which is marked off in units forming a nine-inch rule, is also good.

SHAFER PRINTING COMPANY, Plainview, Texas.—

Share Printing a mile-ment rule, is also good.

Share Printing Company, Plainview, Texas.—

The composition of the cover for the program booklet of the Texas Federation of Women's Clubs is
appropriate and neat. Balance is just a little too
low, however, and could have been corrected easily
by raising the rose ornament and the three main
display lines a trifle. The address line would then
have to be raised—or made a part of the bottom
group—as it would not be in a good position after
the change in the location of the other units. The
inside pages, of course, are not all that they ought
to be as set in a small size of modern face on the
machine. They are crowded, too, but under the
circumstances they will pass.

WILLIAM G. Joinston Company, Pittsburgh, Pennsylvania.—The 1922 annual for Mount Mercy Academy is excellent in every way. The advertising pages, set wholly in Caslon Old Style, are unusually attractive and represent quite a refreshing change from the average run of display work found in school annuals. When a number of advertisements appear on small pages the effect is very bad if a variety of types are used. What might get by on a large newspaper page will not pass on the smaller page of a school annual. Furthermore, greater dignity and refinement seem demanded, but, unfortunately, too few who produce such books seem to give that fact sufficient consideration.

The Inserts in This Issue



HE INLAND PRINTER takes this opportunity to express its hearty appreciation of the coöperation that has been extended by all those who have helped to make this Greater Printing Industry Number possible. To prepare and produce specimens of work such as are shown in the inserts, in the quantity required for this special issue, was by no

means an easy task, especially when it is considered that the work has had to be done in the regular course of events in plants that are busily engaged on the production of their regular work. The inserts shown demonstrate the remarkably high standards in the different branches of printing, and we take pleasure in making the following acknowledgments:

The cover design is the work of Carl Scheffler, a Chicago artist, who also made the drawings of the design for the frontispiece and for the border used on the first section of reading matter. Mr. Scheffler took great interest in the plans for this issue and gave considerable thought to the work. On the cover he has appropriately pictured the method of the earliest printers, the Chinese block printing, leaving it to the imagination to picture the progress that has been made. In the frontispiece design, Mr Scheffler has carried out the ideas suggested by Henry Lewis Bullen, librarian of the Typographic Library and Museum, of Jersey City, New Jersey, to whom we are indebted for "The Craftsmen's Invocation," which was written especially for this issue.

The remarkable range of possibilities in the offset process is shown in two inserts, one furnished by Brown & Bigelow, of St. Paul, the other by the Walton & Spencer Company, of Chicago. "The Souvenir of the Lake," facing page 669, shown through the courtesy of Brown & Bigelow, is a reproduction in eight-color offset lithography from the original \$50,000 painting by Corot, and shows the results that can be secured in the reproduction of an art subject, the soft tones and delicate shades of color faithfully representing the original. This also shows the high standard of art used in producing calendars.

The four-page insert appearing between pages 688 and 689, which is a specimen of the work done by the Walton & Spencer Company, shows the range of treatment from the soft, delicate tones to the stronger and warmer colors, and is a splendid demonstration of the effects obtainable by the offset process for catalogue covers and pages where color is used.

Process engraving and color printing are well represented here by several specimens. The truly wonderful showing of the reproduction of fabrics, in which ninety shades of color have been obtained in five printings, appearing between pages 680 and 681, reflects great credit upon the craftsmanship of The Moore Press, of New York city, by whom it was produced. The faithfulness with which the colors of the originals have been preserved in the reproduction is remarkable.

"The Last Load," a beautiful reproduction from the original painting by Fletcher C. Ransom, is the work of the The Gerlach-Barklow Company, Joliet, Illinois, and shows the high standard which this company maintains in art subjects for calendar advertising. This picture, which faces page 701, is a splendid demonstration of the remarkable color effects obtainable by four-color process printing.

In the insert appearing between pages 672 and 673, the Manz Engraving Company, Chicago, has shown the high degree of quality which is being maintained in the use of four-color process printing for the reproduction of commercial subjects.

Two subjects, the one facing page 685 and that facing page 721, were printed by The Henry O. Shepard Company, Chi-

cago, from plates loaned through the courtesy of the J. Walter Thompson Company, advertising specialists, Chicago, by whom they were prepared for the Davey Tree Experts Company, for use in magazine advertising. The great possibilities in color printing are demonstrated in these two subjects, showing entirely different effects in the coloring, though both were printed at the same time on a single sheet and with the same inks. Advertising today, as is shown in these subjects, demands the highest type of artwork as well as the greatest skill the engraver, the printer and the inkmaker can apply to their work.

Halftone printing on bond papers has occasioned a great amount of study and experimenting on the part of many of the keenest minds in the industry. Heretofore considered practically impossible for the best effects in letterpress printing, rapid strides have been made in the past few years in bringing this work to a high degree of perfection, as is shown in two inserts. The four-page insert between pages 712 and 713, the work of the Printcraft Press, of New York city, reflects great credit on the personnel of this firm, which has been securing remarkable effects in halftone printing in colors on bond papers. This insert also demonstrates the effectiveness that can be secured in the four-page letterhead, using part for the letter itself and the rest for some form of printed message.

Another specimen of halftone printing on bond paper is shown facing page 709, the plate for which was loaned through the courtesy of the West Coast Engraving Company, of Portland, Oregon. This company has devoted careful study to the work of making reëngraved halftones especially for printing on bond papers. The subject shown was selected for this purpose because it was considered one of the most difficult for satisfactory reproduction for printing on any paper — a combined wash and pencil drawing, reëngraved and vignetted.

We have advanced rapidly in typography, as is shown in the special article under the Job Composition department of this issue. Here again we find that the work of advertising is demanding the highest type of skill the typographer can summon to his aid. The work of J. M. Bundscho, advertising typographer, Chicago, is well known to our readers, and the eightpage insert shown between pages 696 and 697 gives a wide range of the work of this firm, showing the standards which are being maintained in the production of magazine advertisements and other typographic work.

Thus the work of producing this Greater Printing Industry Number has been spread from coast to coast, from Portland, Oregon, on the West to New York city on the East. The range of work shown in the specimen inserts reflects great credit upon all who have had a part in their production. We gratefully express our indebtedness for and our appreciation of the coöperation which has been extended, and it is our hope that this number may prove an inspiration to many, and that it may lead to still greater efforts for the continued advancement of our noble art — Printing.

ROADS TO LAST

Hordes of autos now remind us
We should build our roads to stay,
And departing leave behind us
Kinds that rains won't wash away.
When our children pay the mortgage
Father made to haul their loads,
They'll not have to ask the question,
"Here's the bonds, but where's the roads?"

A paraphrase of Longfellow's poem, which adorns the office of the Highway Commissioner at Albany, New York.

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THE PATTERSON KING CORPORATION

Architects - Engineers - Builders

452 LEXINGTON AVENUE

AT 45th STREET
NEW YORK CITY

June 27th, 1922.

Mr. John Doe, 3406 Grand Concourse, New York, N. Y.

Dear Sir:

That the words, "building" and "trouble" have become practically synonymous is not surprising when the basis on which most building is done is analyzed.

Instead of a coordinated endeavor, building usually is a series of imperfectly related operations between the separate units of Architect, Builder and Sub-contractor.

In consequence, it is seldom that a harmonious, effective and economical handling of the construction problem is found.

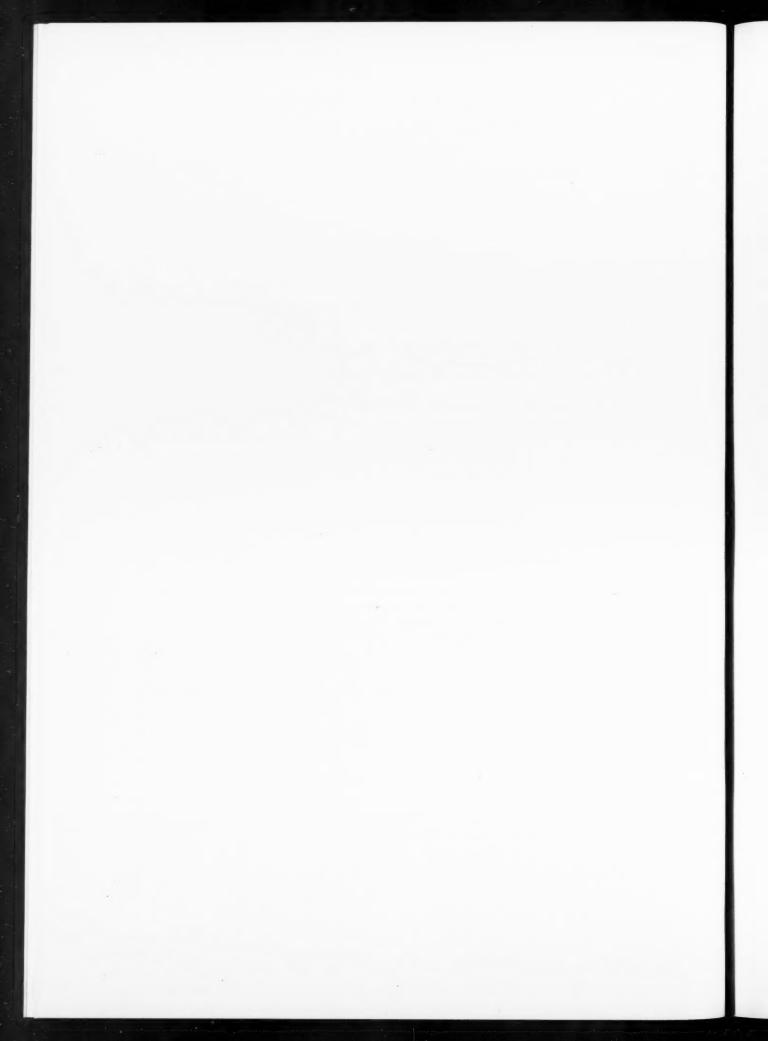
The work of the best architect may be nullified by an incompetent builder, and vice versa.

THE PATTERSON KING CORPORATION, through its Unified Service, assumes full responsibility to the owner for the result to be attained, and accomplishes this result through coördinating all the factors involved, with a personnel of proven abilities in each department of the work, and at a combined service fee which is less than the separate costs of architect and builder.

Very truly yours,

THE PATTERSON KING CORPORATION

/htm//cug Vice-President.





Building On A Business Basis

THE distinctive charm of PATTERSON KING homes is due to a rare artistry in design and the careful detailing of every architectural feature. Yet the cost of labor and materials of a PATTERSON KING house is no more than in a building of commonplace appearance.

An architectural design by PATTERSON KING will invariably increase the dollars and cents value of a building in excess of the total architectural fees involved.

The construction of buildings designed by PATTERSON KING may also be handled at the option of the client, by The Patterson King Construction Department, a building organization competent to handle every phase of construction, from Sketch to Occupancy.

THE PATTERSON KING CORPORATION - NEW YORK

A four-page letterhead, designed and printed on bond paper by Printcraft Press, Inc., of New York for the Patterson King Corporation. Plates by Standard Engraving Co., also of New York.

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The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Cutting Out Forms on a Platen Press

A Kansas printer has some cutout forms to make and wants to know as much as possible about it before starting the work.

Answer.—Any one who has cutout work to do will be helped by reading the booklet "Practical Treatise on Cutting and Creasing," by Margison, which can be secured through The Inland Printer Company.

Mixing Colors and Tints

A North Dakota pressman asks if there is a book that will enable him to mix colors and tints, or whether this must be learned by experimenting.

Answer.— It is advisable to do as little as possible of actual mixing of inks, except in the case of making tints. Order the various inks, such as normal halftone and soft halftone ink. Keep some extra fine job ink for bond paper, and medium job ink for the common grades of flat stock. In colored inks order to suit grade of paper.

Printing on Tracing Cloth Does Not Dry Rapidly

An Indiana printer submits a sample of printing on tracing cloth, the ink on which is not dry after standing eight days.

Answer.—The only cause we observe is the lack of sufficient impression. If you used more impression you could have printed the cloth properly with much less ink. You state that you used ink and drier suitable for bond paper. That should have given better results than are shown in the sample. Bookbinders' black ink or the special grade of ink that is made for tracing cloth would give you satisfactory results with proper make-ready.

Blind Embossing From a Die

A Nebraska printer has a die that is used with an electro and produces a word in relief in color. He wants to know if he can print with the embossing plate and give the relief without ink.

Answer.— If the area of the embossing plate is sufficient for the color surface desired the plate may be used to print. The design may be surrounded with rule or border in another color if desired. The blind embossing may follow, using the embossing plate with rollers out of the press. We suggest that you try the blind embossing with Stewart's embossing board. The directions furnished will enable you to make a good start. We shall be glad to offer any further suggestions after seeing a specimen of your work.

Two Colors at One Impression on Platen

An Iowa pressman states that he has a long run in two colors and wants to print both colors at one impression. The form submitted is one to which a generally known plan can be applied, as he has a press with a feeder and vibrator.

Answer.— Lock up the two forms side by side in the chase, set the guides and make form ready. Register lines in position by printing one sheet, then turn it around and feed to the oppo-

site edges. Wash up press fountain and rollers. Fasten the disk pawl so it will not operate. Secure the disk from changing. Cut the two rollers in the center, remove enough composition so that the lateral movement of vibrator will not mix the red and black inks. When the form is ready to run, the left side of the form will be inked in black and the right side in red ink. The left or black form will read in the regular way, while the right form will be upside down. The paper will be cut accurately and squared up. When a ream is printed it may then be turned around and fed in to the opposite edges, and will register. To print the entire job in two colors will take but one-half the time that it would otherwise take if you cut the stock at first. The only extra cost is for the two rollers cut out in the center, and these may be used again on any similar job.

Will Bent Gripper Rod Affect Register?

A Pennsylvania pressman states that the gripper rod on his cylinder press is bent, probably ½4 of an inch out of true. He wants to know if this slight difference will affect the register on a job of embossing.

Answer.—We do not believe that it will affect the register. However, this can be tested by feeding about twenty sheets to the guides. After they have passed through the press, feed them through again to see if the double print registers as precisely as it should. If irregularity is present it may be due to the bent rod.

The Right Ink in the Right Place

An Iowa publisher asks a few questions regarding inks, driers, softeners and other matters with which the average pressman is conversant.

Answer. - In ordinary commercial printing you need but three grades of black inks: Stiff job ink for bond papers, flat stocks, ledger and such grades of high-class paper; soft ink for manila, common book and news stock; news ink for the cheapest grade of paper. Ordinarily you do not need a drier for the first two grades, as they dry fast enough if they are used properly. This is where the skill of the pressman comes in, and you can not get it out of a book; it is something that must be learned from experience. The use of turpentine or boiled linseed oil in small quantities is allowed, and is often resorted to in cheap printing, but the use of an accelerator for drying will not always prevent offset. The average pressman needs to use the right ink in the right place. He should not use a soft ink on bond paper and then look for a drier that would make it dry quickly and not offset. Bond paper requires a hard drying ink without any medium mixed into it. It should be used with discrimination. Use the best ink for letterheads, mill reports, book headings, etc., on good paper, but do not use too much of it. On tags, cheap envelopes, and reports on cheap paper use a medium ink. Also do not carry too much ink, as it will not dry quickly. On all rush work run the ink light and carry a trifle more impression than normal. When in doubt consult your ink dealer.

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Onion-Skin Folio on a Feeder

A Wisconsin printer asks if it would be a safe proposition to undertake to print onion-skin folio, letter size, using a Miller feeder.

Answer.— We have seen this feeder handle onion-skin folio successfully. The principal precaution is to avoid strong air draft, as the paper is easily affected by even a slight draft.

Tympan for Two-Page Book Form on Platen Press

An eastern New York pressman asks what the makeup of a tympan will be for a two-page book form on a platen press, no halftones, on s. and s. c. stock.

Answer.—If the pages are nearly the full size of platen it doubless will be a fairly heavy form, and may require that the upper screws of platen be raised a trifle. The tympan may consist of four sheets of print with a hard manila top sheet. A sheet of medium-thick pressboard may be placed below all these sheets until you have your spot-up sheet attached. This latter sheet may be placed on the third or fourth sheet down. When a suitably printed sheet is secured and you are ready for an O. K., place the pressboard just beneath the top sheet. It may be that you will require another sheet under all when this is done.

The Use of Gold Inks

A pressman who is familiar with gold bronzing but has not used gold inks asks a few questions about the use of this grade of ink

Answer.—Gold ink that is furnished in the form of powder and liquid is perhaps the most economical. It can be mixed thick or thin as desired, the nature of type form and stock being the determining factors. Where a yellow-gold ink is used it is a good practice to add a small amount of yellow cover ink to the gold to give it body. If a red-gold is used, a red cover ink is added. Do not use any but cover inks, as they have the required consistency of body for the work. In cold weather do not attempt work with gold ink unless you have the locality of the press well heated. We would say have it hot, for a cold plate or cold rollers will not give good printing with gold ink.

Printing a Halftone on an Envelope

An Oklahoma pressman writes: "Will you please explain how I can print envelopes with a halftone without making a streak such as is shown on the sample which I have sent you? Where can I get a book on presswork which will teach all the secrets of makeready?"

Answer.—You may improve the printing of envelopes having a halftone by opening the flap and feeding the envelope down to lower guide with flap open. Cut the back flap out down a few sheets in the tympan. Obtain from your local dentist a piece of dental rubber about 4 by 6 inches. This can be used under the top sheet of tympan, all of which should be news-print to make less trouble on account of irregularity in feeding or in the position of flap. You can learn many useful details of pressmanship from the "American Manual of Presswork," which can be obtained from the book department of The Inland Printer Company.

Embossing on a Cylinder Press

A Minnesota pressman asks about the chances of damaging a cylinder press by embossing a job which was too heavy for his platen press.

Answer.—This work may be done without injury to the press, provided the stock is not too heavy. In preparation for the work see that the form is tightly locked up and that the chase is secured from sidewise movement. Use manila sheets glued or pasted to the pressboard at gripper edge. Obtain

approximate register by inking die with hand roller. This may be done before counter-die is attached to the cylinder. Stewart's embossing board is one of the most convenient forms that you can use for making a counter-die, and any embossing compound may be used by following the printed directions accompanying the material. When the form is made ready and run is commenced you will find it advantageous to rub both the die and the counter-die with talcum or French chalk. Repeat operation occasionally.

"ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION—1920"

The Annual Report of the Board of Regents of the Smithsonian Institution for 1920 has just been issued from the Government Printing Office at Washington, D. C. The reports of the secretary and the executive committee are of little interest to the average reader, but the general appendix, which occupies more than three-fourths of the seven hundred pages, contains a great deal of valuable and interesting scientific information. These annual reports give the reader only a faint idea of the extent of the research work carried on by the Smithsonian Institution and the importance of that institution in promoting knowledge in the various branches of science.

"L'ENSEIGNEMENT PROFESSIONEL EN BELGIQUE"

It is always a great pleasure for us to receive and examine any specimen of printing from the Musée du Livre, of Brussels. In no country is true craftsmanship more highly developed than in Belgium, and the work of the Musée du Livre is representative of the best craftsmanship. The volume before us, "L'Enseignement Professionel en Belgique" (Vocational Education in Belgium), is an admirable piece of bookmaking in every respect. Each page is surrounded by a decorative border in two colors suggestive of the illuminated manuscripts of medieval times and the early printed pages. The borders which are reproduced by offset are the work of Edmond Van Offel. The book also contains five offset reproductions of crayon sketches by Amédée Lynen, illustrating the different stages in the making of a book.

The work of the Musée du Livre is explained in the following translation of the introduction:

"The Musée du Livre has for its purpose the study of all questions relating to books, consequently to all the arts and industries involved. It forms collections connected with this study, and encourages the development of technical education and the taste for books and reading. The Musée organizes conferences, lectures and expositions. It gathers in a common home at La Maison du Livre, 46 rue de la Madeleine, Brussels, associations devoted to different branches of the graphic arts (le livre). It publishes an illustrated periodical review."

Such an institution can not fail to have a powerful and beneficial influence on the arts and industries connected with the production of books. The present volume, as well as those we have received at various times in the past, emphasizes the high standard of craftsmanship set by the Musée du Livre in the production of books. The text of the book contains the reports of a series of conferences on vocational training held at the Maison du Livre during 1921. The importance of sound and thorough vocational training is strongly recognized in Belgium, and there are many excellent schools in that country.

A supplementary folder contains several excellent specimens of colorwork in lithography and in three and four color processwork, some done by technical schools and others by commercial plants. All are strikingly beautiful specimens and many are worth framing.

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Collectanea Typographica



By HENRY LEWIS BULLEN



5 hat men are not born for themselves, but for the Republick, is an ancient and universally applauded Maxim. And it is so agreeable to right Reason, that the wisest and best part of Mankind, in every Age since Creation, have endeavour'd to lay the foundation of a lasting good Name, by every Action of their Life; whereby they might improve the Body or Society of which they were Members. To this Principle it is that we owe the Invention or Improvement of all the Arts and Sciences that are instructive or beneficial to Man. 'Mongst which the Invention and vast improvement of the no less honourable than useful Art of Printing, which we profess, deserves a very eminent Place: Since by it all Sorts of Learning, Sacred or Profane, and every kind of profitable Instruction and Invention are both publish'd and preserv'd. - from the Preface to "The Printers of Scotland," by James Watson, Edinburgh, 1713.

The Power of Printing

MATCHLESS among the arts of men is the power of Printing! In its higher influence it is the chief servant of all that is Divine in man. If we would, we may through these types confer with all the choice spirits of preceding ages and learn all the knowledge acquired by men from the dawn of civilization. This is sober truth. This is a marvelous truth. Fully comprehended, it may open to a printer a vista of profound sentiment, and invest his occupation with a sacred character.

The most influential product of the printing art is books. There were countless books before the invention of Printing, but let it be remembered that typography is merely time-saving inscribing, and that writing is man's most important invention. By that invention mankind was advanced from a limited instinctive intelligence, inadequate to lift them out of barbarism, into the boundless arena of progressive knowledge and invention, renewing and advancing civilization in every generation, wherever the art of inscribing was freely employed. The invention of Printing illimitably increased the educative power of Books. Pedagogues of every degree are taught by Printing. Their real task is to teach their pupils how to assimilate facts and ideas and inspiration treasured in printed books. The printers' art perpetuates the books from age to age.



The Printer Mark of a Great Printing Apprentice. John Froben, Printer, of Basie, born 1460, died 1527.

Every book is an evolution from preceding books. Every author is the creature of the books he has read, fortunate if he may add a little to the world's treasure of knowledge and ideas.

Printing, in addition to its cultural power, has become the most influential force in commerce; the best means of bringing sellers and buyers together. Beginning with Columbus, who found the philosophical theory of a round world printed in a book and became immortal by proving the theory to be a fact, a newer and greater world was discovered, chiefly through incentive found in printed books. The literature of overseas exploration begins with the narrative of Columbus, quickly printed in several countries, stirring men and rulers of men to similar adventures. With discovery came trade. With the introduction of power-driven factories came the necessity for wider markets, too extensive to control by word of mouth. Printing was gradually found to be the most economical and effective sales agency, and the printer thus became premier in the cabinet of King Commerce. Manufacturers greatly flourish who rarely come in contact with a user of their wares, which have been introduced to the buyers by the work of the printers. As the right hand of commerce, Printing has an illimitable field of usefulness.

The True Value of Printing

NOT every printer realizes the po-tency of Printing as an educative force, culturally or commercially. Neither does every printer appreciate the remarkable labor-saving qualities of such printed utilities as tickets, blank forms, and the like. Advertising power and labor-saving quality are elements of value additional to labor cost and materials, and a printer who has the ability to put these unweighable and uncountable merits into his work is entitled to be remunerated for them. Too many, however, take a purely mechanic view of their occupation, and ask only commodity values for their work. These are the complainers and price cutters. Their narrowness of vision is the result of ignorance of the history of printing and of its high importance in almost every human activity. The cultivation of a proper sentiment of pride in Printing and a just appreciation of the unweighable and uncountable qualities, which are often the chief factors of value in printed work, will make the printers more prosperous.

Let each printer and each printers' association educate the vast public that uses Printing to a fuller appreciation of its many-sided values. There is nothing that is purchasable which deserves higher praise or works so effectively. Printing as an influence is as vital to human effort and human progress, culturally and commercially, as water is to the material world. Without water all living things perish. Without Printing civilization would perish, and with it all other arts, except the barbaric. Desert places are made fruitful and lovely when water returns to them. So is ignorance

dispelled by Printing. These are sober truths, too generally overlooked by the thoughtless, because Printing is nonspectacular, like all other great influences. It acts upon men's minds and desires as silently, refreshingly and vitalizingly as the countless water springs act upon the material world. It is the Mother Art of Civilization. May we who print be worthy of it!

James Watson, Master Printer, and Historian of Scottish Printing

E submit a poem found in the We submit a poem round history of printing in Scotland, written and printed in Edinburgh in 1713 by James Watson. It is supposed that he is the author of this impressive verse. Watson, the son of a master printer, was born in 1664. He died in 1722, being at that time one of the most successful printers in Scotland, besides holding the position of king's printer. He was also a successful newspaper publisher, yet withal he had a deep sentiment for printing and an adequate appreciation of its power, which he expresses in his compact history, which also contains specimens of the types and ornaments he used in 1713, all of Dutch origin.

A Contemplation Upon the Mystery of Man's Regeneration in Allusion to the Mystery of Printing

Great Blest MASTER-PRINTER, Come Into Thy Composing-Room:
Wipe away our foul Offences;
Make, O make our Souls and Senses,
The Upper and the Lower Cases;
And Thy large Alphabet of Graces
The Letter, which being ever fit,
O haste Thou to Distribute it:
For there is (I make Account)
No Imperfection in the Fount.
If any Letter's Face be foul,
O wash it, ere it touch the Soul;
Contrition be the Brush; the Lye,
Tears from a Penitential Eye.

Thy Graces so Distributed,
Think not Thy Work half finished:
On still, O LORD, no Time defer,
Be truly a Compositer.
Take Thy Composing-Stick in Hand,
Thy Holy Word, the firmest Band;
For sure that Work can never miss,
That's truly Justify'd in this.

The End of Grace's Distribution,
Is not a meer Dissolution;
But that from each Part being cited,
They may be again United:
Let Righteousness and Peace then meet,
Mercy and Truth each other greet;
Let these Letters make a Word,
Let these Words a Line afford,
Then of Lines a Page compose,
Which being brought unto a Close,
Be thou the Direction, Lord;
Let Love be the fast binding Cord.
Set, O Lord, O Set apace,
That we may grow from Grace to Grace;
Till tow'rds the Chace we nearer draw,

The Two strong Tables of Thy Law, Of which the Two firm Crosses be, The Love of Man, next after Thee. The Head-Sticks are Thy Majesty; The Foot-Sticks, Christ's Humility; The Supplications of the Saints, The Side-Sticks, when our Faith e'er faints; Let the Quines be Thy sure Election, Which admits of no Rejection; With which our Souls being join'd about, Not the least Grace can drop out. Thy Mercies and Allurements all, Thy Shooting-Stick and Mallet call. But when all this done we see, Who shall the CORRECTOR be?

The Printer Mark of a Great Printing Apprentice, Christopher Plantin, Printer, of Antwerp, born 1520, died 1589.

O LORD, What Thou Set'st cann't be ill, It needs then no Corrector's Skill. Now tho' these Graces all are Set,

Our Hearts are but White-Paper yet; And by Adam's First Transgression, Fit only for the worst Impression.
Thy Holy Spirit the Press-Man make, From whom we may Perfection take; And let Him no Time defer, To Print on us Thy Character.
Let the Ink be Black as Jet; What though? It is comely yet, As Courtains of King Solomon, Or Kedars Tents to look upon.

Be Victory the Press's Head, That o'er Oppression it may tread. Let Divine Contemplation be The Skrews, to raise us up to Thee: The Press's Two Cheeks (unsubdu'd) Strong Constancy and Fortitude: Our slavish Flesh let be the Till, Whereon lay what Trash you will: The Nut and Spindle, Gentleness, To move the Work with Easiness: The Platten is Affliction, Which makes good Work, being hard set on. The Bar, the Spirit's Instrument, To sanctifie our Punishment. The Blankets, a Resemblance hath Of Mercy in the midst of Wrath. The Frisket, Thy Preventing Grace, Keeps us from many a sully'd Face.

Christ Jesus is the Level Stone
That our Hearts must be Wrought upon.
The Coffin, wherein it doth ly,
Is Rest to all Eternity.
The Cramp-Irons, that it moves on still,
Are the good Motions of the Will.
The Rounce, the Spirit's Inspiration,
Working an Holy Agitation.
The Girts, the Gift of Continence,
The Tether of th' Unbridled Sense.
The Winter, whereon all doth ly,
Is Patience in Adversity.
The Footstep, Humbleness of Mind,
That in it self no Worth can find.

If there be such a Chance as this, That any Letter batter'd is, Being come into Thy View, Take it out, put in a new.
Or if Satan, that foul Fiend, Marr, with a Pretence to Mend, And being at Thy Goodness vext, Makes Blasphemy of Thy pure Text, Find it out, O Lord, and then Print our Hearts new o'er agen.

O LORD, unto this Work make hast, 'Tis a Work that long will last: And when this White-Paper's done, Work a Reiteration.

FINIS. * * * *

Smartness and Intellectuality

I N every period the large majority of printers have been sufficiently intelligent, or "smart" enough, to have lived more or less affluently as they passed along, in an inconsequential way, from generation to generation, leaving no dividend of accomplishment behind them. There has also been in every period a small minority of printers who have taken an intellectual interest in their occupation, using their intellects for the advancement of printing in one way or another. Young men entering upon printing may choose to be of whichever group they please. If they drift in youth they will continue to drift with the inconsequential majority. Men's careers are determined in their youth. "Just as the twig is bent, the tree's inclined."

SHAKESPEARE says: Some are born great [the "nobility" and the sons of captains of finance]—some achieve greatness [as Franklin did]—and some have greatness thrust upon them [as, for instance, Washington].

Reading without thinking may indeed make a rich commonplace, but 'twill never make a clear head.— J. Norris (1657-1712).

The proper study of a printer is the value to his customer of the printing the customer buys—how much does it benefit the customer?

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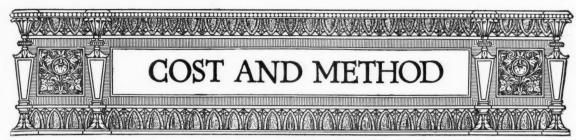
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BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Leasing a Printing Plant

What is the right price for leasing a printing plant which is doing a profitable business? This question has worried one of the readers of The Inland Printer.

If we consider the printing office as a parcel of merchancise or a piece of land which we desire to rent it will be easier to gain the proper perspective and fix a fair rental. In this case we shall consider the deal as a complete transaction and entire transfer of the property until the lease period is concluded, and fix an annual rental based upon the value of the property rented.

The first essential is to know just exactly what the plant is worth as a physical property. You can not lease good will or trade. The only thing that can be transferred by lease is the actual equipment.

Therefore, the most important thing to know is that there is a complete inventory of the plant in detail and that it is carefully priced according to the invoice value of such a plant at the present time. From this must be deducted a reasonable amount for wear and tear.

This will give a net figure upon which to base the rental. The items entering into this rental are the interest on the investment, the depreciation or reserve for replacement, and the risk of accidental destruction by fire or other cause.

The first item, interest, is one that needs no comment. The money invested in the plant would earn legal interest if loaned as cash and should bring that amount when loaned as an investment in printing material. In most cases this will be six per cent.

The next item, reserve for replacement, is to cover the wear and tear and obsolescence of the equipment and would have to be set aside if the plant were not leased. It will be based upon the usual rates of ten per cent on machinery and fixtures and twenty-five per cent on type, rules, borders, etc. In a number of cases which we have looked up this amounted to twelve per cent of the whole investment.

The allowance for risk will be governed entirely by local conditions and will certainly not exceed the amount required for one hundred per cent insurance. This item can be covered by including in the lease the provision that the lessee shall carry at all times a policy of insurance covering one hundred per cent of the value of the plant at the time of the execution of the lease. It may, consequently, be left out of the calculation of rental and its omission will make the amount seem that much smaller.

The total of the interest and depreciation will amount to eighteen per cent of the plant value; but we should advise that the rental be made at twenty per cent of the inventory value of the plant, as this would be a fair rate when we consider the perishable nature of the printing equipment and the fact that lessees as a rule do not keep a plant in as good repair as the owner. This means twenty per cent rental and keeping up one hundred per cent insurance.

If it is desired to lease with privilege of purchase, then the rate should be as above with an allowance of one-half these payments upon the completion of the purchase at a price determined on at the time the lease is made.

The question of how much or how little business the plant is doing does not enter into the lease price. That is good will, and if any one is willing to pay for it he has the privilege, but it is certain that no one can guarantee delivery.

Under these terms a lessee would pay \$200 for each \$1,000 of the physical value of the plant, and in addition about \$30 to \$35 a year for the insurance. In other words, the lessee would pay to the lessor the amounts usually considered the fixed charges on the capital and a slight additional amount for the risk. This protects the lessor and makes the plant cost the lessee very little more than if he were the actual owner.

As a printing plant should do a business of from two to three times the invested capital, this would only increase the cost of the product from three-quarters to one per cent over that of the self-owned plant and would give the lessor a chance to make money.

This is, we think, the fairest way of arriving at the terms of a straight lease. If the lessor desires to enter into a partnership with the lessee, that is another question. It can be handled by the ordinary partnership agreement or by forming a partnership to run the plant and leasing the plant to the new firm. The latter is the better where the new man has not enough money to buy a regular partnership.

Chargeable Hour Costs

From time to time we receive reports of the average chargeable hour costs in different cities and localities, and are greatly surprised at the tremendous variation shown in the figures for the same operation.

While there is no doubt that the parties who make the calculations for these reports are absolutely fair in their use of the figures furnished by the individual printers, there is good reason to believe that the resultant average does not truly represent actual cost in that locality.

The individual reports come from all classes of plants. Some are from plants that are overequipped in the pressroom, others from plants that are running overtime; some from those that are still using the old methods of distribution, others from those using the non-distribution system; some are using the few hands in the bindery section as a convenience and paying no attention to efficiency, while others have a well equipped and efficient bindery section. How can an average of these records mean anything of value to the printer who is looking for a guide with which to gage his own efficiency?

It is a well known and admitted fact that a machine or an individual who can not show at least sixty per cent productive time as an average is not profitable, yet we see records published without remark showing as low as thirty-four per cent production. It would be much better if all such records were

segregated into a special class and published as a warning to the trade that there is no money in running any machine at such a low efficiency.

Yes, we admit that there are special reasons why certain machines which are used only a short time each week or each month should be in certain plants, but there is no reason why these installations should be treated as normal and included in the average, either monthly or annual, as shown in the published reports.

On the other hand, there are many plants in the larger printing centers that are run double shift and thereby get more productive hours without the overtime penalty. Such plants are in a class by themselves and afford no records that can be used as a guide by the average printer. These, too, should be separated and published as a separate average.

Then there are specialty plants equipped with machines built to handle the work on which they specialize and running at high efficiency and high percentage of productive time. These also should be kept separate.

The general report of average productive hour costs should be an average of those plants showing a moderate degree of efficiency and should exclude all the records showing a perilously low number of productive hours and all those showing an abnormally high productive percentage. The average of the high, the low and the medium does not produce a true average. For the good of the craft it would really be better if some committee should select the plant that showed the best average condition and publish its records.

If the productive hour cost as published really was an average it would have great value as a guide to those very printers whose records now make its value worthless by their injudicious publications.

Only this month we have received reports from eight cities where the real costs should not be wider apart than twenty-five per cent, but which show a difference of more than one hundred per cent in some of the operations.

This is a matter of vital importance to every printer. These reports are issued as confidential, but they get into the hands of the buyers of printing and are responsible for a great deal of the shopping from city to city by large buyers of printing. They also mislead the printers themselves and prevent or discourage proper striving after better efficiency. With a proper selection of the records used in making them, average hour costs are a valuable guide; with the present hit-or-miss, haphazard inclusion of all the records furnished in each locality they are without value even as a danger signal.

This matter should be given attention by the various local organizations, and unless correct averages can be given there should not be any publication.

What Is Estimating?

During the past few months a number of letters have been received from various parts of the country asking about estimating, nearly all of which have been written by printers who, having failed to secure certain work at the price quoted, want some system of estimating to enable them to make the price that will bring the order.

Such a system is impossible, and a request for anything of the kind shows that the writers have an altogether wrong idea of what estimating really is.

First of all, let it be understood that pricemaking and cost are not in any way connected. The price that you can get depends entirely upon market conditions and upon your ability as a salesman. The printer who can sell service with his product can get a better price for the combination than the printer who merely sells the printing. Such printers seldom have need to estimate, because they are selling the advertising value or the business value of the printing, not so much paper, ink and labor.

Now, for a definition: An estimate is a calculation of the detailed cost of a certain job in your plant by your own employees. The estimate made for some other plant would never be exactly correct for your plant as now equipped.

The use of an estimate is as a guide to conditions and methods of manufacture and to determine whether you can afford to do the work in a certain way and meet the market price for the product

Having made the estimate correctly according to your conditions, you have the data upon which you can determine whether you want to do the work or not. If the estimate shows a cost that you think too high, you can refigure it by using some other method of production or some other stock or size, but merely arbitrary change of figures will only destroy all the value the estimate had.

If you want to really know where you stand, always make your estimates first in the hours that will be required for each operation, beginning with the first and taking them in order as the job will progress through the plant. Then check these estimates of time by your actual records on similar jobs.

The next step is to carry out each of these time records at the hour cost for each operation shown by your cost system. Then by adding these, you have the total cost of the work done in your plant. To this must be added the items of cost of material and work purchased outside. You now have the cost of the job as near as it can be ascertained before it is actually produced. This is what you must pay for it. If you want to make a profit you must add to this amount the cost of selling and your profit. It will not help you to say that it is too high and that you can not get that much for it, or that some one else has offered to do it for less. Every dollar you cut from your legitimate price as made by adding cost of selling and profit to your cost comes out of your own pocket.

The only way that you can reduce the cost of the work produced in your plant is by increasing the efficiency of the plant through better equipment, better management, more convenient arrangement, higher skilled workmen.

Too many printers make the mistake of figuring out so-called estimates at what they think are the right selling prices, and when they have arrived at the total and feel that it is too high they arbitrarily cut it to what they think they can get for the work. This means that they do not know what the real cost is and that in cutting they are apt to go too low and cut out all profit or make a loss. This is not estimating; it is merely guessing; and prices made in that way are simply a gamble.

No man is competent to estimate upon a job of printing who can not dissect it into its essential operations and determine the best way to perform each of these and the correct time for doing the work.

The present tendency to price printing by classification is apt to lead into serious errors in such classing by those who have merely a superficial knowledge of the details of the work in a printing office.

On the other side, the customer is likely to confuse an estimate with a bid or tender for doing the work. A bid or tender names a fixed price at which the bidder undertakes to produce and deliver the job, but an estimate is a calculation of what it is thought the job will be produced for and is subject to change or revision, should the job vary from the specifications given.

When the average customer asks for an estimate he usually means a bid, though there are some cases where the buyer asks for an estimate to get an idea of what he may need to spend.

Avoid making a bid whenever you can, and when giving an estimate be sure that the prospect knows that it is an estimate and subject to change under certain conditions. A bid should never be given unless you have seen all the copy and have detailed specifications covering all the work.

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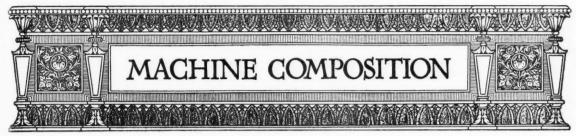
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BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

To Remove the Keyrod Lifting Bar

A Massachusetts operator desires to remove the keyrod lifting bar on a Model 5 machine. Apparently he is under the impression that it is a difficult operation.

Answer.—Remove the two screws near each end of the lifting bar, which disconnects it from the respective brackets, remove the brackets, and the bar will then be free to take off.

Cutting of Pot Cam Roll Pin

"Not long ago," writes an operator, "I replaced a worn pot cam roll pin with a new one. Now the new one is showing signs of wear, and I wish to know how I can prevent further wear? I used clean cup grease on the roller bearers when I applied the new one."

Answer.—It may be that the nut on the rear end of the pot lever eyebolt has worked loose and allows the eyebolt to sag. When the pot locks up to cast, this sagging will cause the pot lever to engage the bushing attached to eyebolt. Keep the nipple end of the nut in the hole at the lower end of pot lever by keeping the nut screwed up. This will hold the eyebolt up, and when the lever is pressed up by cam action it will not bind on the bushing. The breaking of the pot lever is caused by this nut working loose, associated with a strong pulling clutch.

Slugs Do Not Show Defects

An Ontario publisher sends several slugs and asks us to criticize their appearance. He also asks for remedy for bad lockup of pot.

Answer.—We are unable to ascertain the cause of the trouble from the slugs, as they look all right with the exception of the smooth base. This condition may come from metal cooling on the mouthpiece, or it may be due to uneven lockup or to the back knife being set too tight against the mold. You may determine as to the lockup by cleaning the mouthpiece and the back of the mold, then coating the back of the mold evenly with red printing ink (make a light coat). When this is done, allow the cams to make a complete revolution. The transfer of ink to the mouthpiece will indicate the condition of the lockup, and from this test you will know if it is even or not. If the ends do not lock up properly you may shift the pot mouth forward or back by the pot leg screws.

Cleaning Old Matrices

A Massachusetts operator and a publisher in northern Illinois ask practically the same question: "Which is the best way to clean matrices?" One states old matrices specifically, and the other refers to trouble with the distributor clutch.

Answer.— Matrices, whether old or new, may be cleaned in the same manner, and that is by placing them on a galley edgewise and polishing their edges with a rubber ink-eraser until the exposed edge is bright; then polish off with graphite, using the magazine brush. Repeat operation on reverse side.

Do not rub the seat of the matrix with the rubber. In other words, you may polish the index edge without restraint, but on the casting edge just polish the upper and lower lugs. Clean distributor screws with gasoline on a clean cloth. It may be necessary for you to remove the distribution clutch and clean the surface of the contact parts. These parts, the leather or mill board, and the side face of pulley, should be clean and free from oil. It sometimes happens that where too much oil is used or where oiling is too frequently done the surface of the clutch becomes greasy and afterwards gummy. This condition will produce erratic action in distribution driving mechanism.

Speed of Keyboard Rolls

An Ohio machinist writes: "An argument came up the other day which I should be glad if you would solve for me. If you will state the extreme speed at which the keyboard cam rollers are supposed to go it will settle this argument. My night man persists in speeding up the keyboard, making the rollers travel at the rate of 400 a minute."

Answer.— If the speed of the driving pulley approximates 68 r. p. m. and you have made no change in the diameter of the hub on intermediate shaft gear, you should have about 260 r. p. m. on keyboard rollers. We believe this speed is ample. If the driving pulley runs above normal speed the keyboard rolls naturally will operate relatively faster. We would suggest that you operate the keyboard rolls no faster than 300 r. p. m.

Prevention Is Better Than Cure

An operator writes that in the shop where he is employed there are several cigar boxes filled with battered and damaged matrices. He wants to know if it would pay him to try and straighten the bent ones and recover them for use.

Answer.- If you can recognize a hopelessly damaged matrix when you see it and by a casual examination can tell one that may be returned to service, doubtless you will be able to recover a good part of the lot. Where the lower front or back lugs are split or partly sheared it is nearly useless to attempt forming a full lug by swedging the remaining part of the metal. It is best, perhaps, to go over the entire lot of matrices and discard those having defective lower lugs and those with combination teeth knocked off. If the teeth are distorted a matrix reshaper would help. You should have a matrix ear file for such matrices as are slightly bruised on the lugs from impact with rails of the elevator. Giving a straightened matrix a few light rubs with the matrix-ear file will usually make it serviceable again. While going over the matrices it would be a good plan for you to make a count of those having damaged lower lugs, and then estimate the expense of replacing them. Where a lug is split or sheared you can be almost certain that the matrix was needlessly damaged. When you count the cost of the matrices, plus the lost time occasioned by the damage as well as the time spent in trying to salvage some of the matrices, it might be well to consider why it is that some operators never damage even one matrix in that way. Without doubt the operator who does not damage matrices is equally careful about his proofs. At any rate he does not send away from his assembler an overset line. He never has to call the machinist to remove damaged hyphens from the magazine. You may say with truth that you are as good a printer as the operator who does not damage matrices, but you have not his keen judgment. It is not too late to begin now. If you will avoid damaged matrices, be certain that your assembler slide is set a trifle under the face measurement of the line, and that no line is sent away from the assembler unless the assembler star turns freely. This precaution alone will probably save ninetenths of all hyphens that are damaged.

Alignment of Small Letters Is Not Regular

An operator sends a neatly printed magazine and asks a criticism to enable him to correct any mechanical defects.

Answer.—We noticed the misalignment of a number of small letters, notably n, s and e. We could not give the cause unless we could see a line of the matrices and the slug that was cast therefrom. The way to make a test is to set up a line of all e's, s's, n's, etc. Cast a slug, holding the matrices in the elevator for examination. Take a proof of slug, observe alignment of like characters, and remove those that are irregular. In this way you can determine whether the trouble is due to matrices that have damaged or repaired lugs. The repairing of lugs is often responsible for imperfect alignment.

Matrices Bind as They Leave the Distributor Box

A California publisher states that a clicking sound is present as the matrices pass out of the distributor box. The matrices sometimes cause the screws to stop, and a matrix is usually found caught between the top rails of the box.

Answer.—We judge that your trouble comes from a binding of the matrices as they are about to go on the distributor bar. We suggest that you remove the distributor box and place a matrix on the high parts of the rails. See if the body of the matrix just beneath the upper ears has just a trifle clearance. Our impression is that you will find the front rail binding so as to cause the matrix to move with difficulty as it is about to engage the distributor bar. Your efforts should be toward finding why this is so. When you remove the distributor box always turn the screw in full distance; the front top rail then can not be deflected toward the rear one.

Lugs of Matrices Sheared by Mold

A Canadian publisher sends some matrices having lower lugs damaged, and writes as follows: "We should appreciate any advice you can give us regarding the cause of matrices wearing on lugs. We are enclosing several to show you just how bad they are. We have closed down our machine until we can hear from you."

Answer .- Damage to the back lower lugs as shown on matrices is not due to wear but to an interference with down stroke of the first elevator, or it may be due to a wrong adjustment of the back screw in the head of the first elevator. You may determine this condition by a simple test: (1) Send in a line. (2) Stop cams a moment before they reach casting position. (3) Examine space between back screw and vise cap. You should find a clearance of 1/64 inch. Adjust, if found to be wrong. This screw must not be changed after correct adjustment is secured. If you make the foregoing test correctly and find the adjustment wrong you should make correction while cams are in the position named. Here is another test to make after you have tried the first one: Place a thin matrix on the vise cap just where the back screws of the elevator will strike, pull out lever and start cams. The moment the first elevator descends, the vise-automatic stop should cause the machine to stop. If it does not it shows that the vise automatic is out of adjustment. This condition will also cause damage to matrices similar to those you sent. To correct this adjustment set the front screw so that it will depress the stop rod only low enough to barely allow the vise-automatic dog to clear the pawl on stop rod.

Gas Pipe Too Small in Diameter

A Pennsylvania operator writes: "I am seeking information in regard to the thermostat governor. Am working on a machine that was installed with the governor closed because there was no main-line governor at that time. Since then a main-line governor has been applied. It is a ¾-inch governor with a ¾-inch line; it is connected on a line that is used for heating purposes using natural gas. At times the natural-gas governor will hold the temperature right and again it gets too hot. It is closed as much as the adjustment will permit. Can the thermostat be used to advantage if pet-cocks to pot and mouthpiece are partly closed? It seems the thermostat rods have too far to travel before affecting the blaze. Is there an adjustment to overcome that?"

Answer.—If the governor is far from the machine we believe a 3%-inch line is too small. You should have at least a 34-inch pipe up to the governor, and if the governor is close to the machine a 3%-inch line to the pot burner will be all right. We believe that if you run your line around the pressure governor — that is, do not use it, and have your line run direct to the thermostat — you will be able to have better service than at present. The brass rods in the tube should be removed and polished with fine emery and then rubbed with graphite. After they are in position you can make the necessary readjustment by screws at left end of the thermostat lever.

Ventilating Pipes Fail to Carry Off Gas

A publisher writes: "Being a reader of your valuable journal and noting that you frequently give helpful hints to linotype operators, I write to you for advice in a matter that has become very troublesome. After a half day's run of our linotype the workroom becomes so filled with gas that the men object strongly, and the tenants in the flat above - separated from us by only a wooden ceiling and a floor - say the gaseous atmosphere is almost intolerable. We use a single-control burner under metal pot. We passed a lighted torch around all the joints but could find no leaks. We have a 21/2-inch tube with funnel leading from about three inches above the round hole in top of pot cover to the stovepipe leading to a chimney, and we also have a ventilating pipe in one of the stovepipe lengths, but even with this and with the windows open we can not keep the room fit to work in. We have tried everything we can think of to get rid of this gas, but have to admit that we are puzzled.'

Answer.— With the means you describe you can not secure proper elimination of the spent gas from your machine burner, as there is not sufficient natural draft to carry away the gas from the pipe. In Chicago the method which is usually applied and which has the approval of the Board of Health, is to have the ventilating pipe lead to an exhaust fan driven by an electric motor. In a shop we have in mind, a 2½-inch galvanized pipe connects to a hood having a flared end, the opening of which is about 10 inches. The upper end of the pipe connects to another pipe which leads to an exhaust fan stationed near the ceiling. This fan is driven by a small motor, and the spent gas from fourteen machines is expelled to the open air above a window top. Each machine pot is connected to the long pipe which extends along the room close to the ceiling. Before this equipment was installed the room was constantly filled with gas, just about as you have described in your letter. Probably with a much smaller equipment you could secure satisfactory ventilation. Be certain the fan operates fast enough and that all elbows are one-quarter round and not angular.

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Advertising rodes calls for the best in art combined with the best in printing. Availties the additional product when an adverthement by the above four-color illustration, a part of the campings proposed for the Davey Tree Expert Company by the J. Walter thempen Company. Chemp, thempen, thempen produces are used for this special insert, printed by the Henry O. Sherpuid Company, Chemp, though whose courtesy be color printed by the Henry O. Sherpuid Company, Chemp, Henry Company and Company of the Company of th

What the Graphic Arts Exposition Offers Craftsmen

BY OUR REPRESENTATIVE



OTH the craftsman and the layman will find much of practical interest and value at the Second Educational Graphic Arts Exposition, to be held in the Mechanics building, Boston, August 28 to September 2. The exposition will be held in connection with the Third Annual Convention of the International Association of Printing House

Craftsmen. If the visitor is a practical craftsman interested in the most up-to-date processes in use in the graphic arts he

will find assembled under one roof the greatest exhibition of machinery and equipment used in the printing and allied trades that has ever been brought together, and skilled operators will demonstrate them for his benefit without his incurring any obligation. If, on the other hand, the visitor is a buyer of printing or is interested only in the artistic or historical side of printing he will be equally welcome.

"Share your knowledge" is the motto of printing house craftsmen the world over. There is no mystery or magic connected with the graphic arts; the craftsmen believe that only by the free interchange of ideas can the printing and allied industries be maintained at the highest possible standard of service to the public and bring prosperity to the individual members. A comprehensive exposition demonstrating the latest and most efficient equipment and methods is the best way to promote education in craftsmanship and to impress outsiders with the importance of the graphic arts.

A graphic arts exposition is no longer an untried experiment, as the one held in Chicago last year was voted a complete success both by exhibitors and by visitors. Exhibitors were unanimous in expressing their satisfaction with the undertaking as a business getter, and visitors were impressed with the importance of printing and with the development of labor-saving equip-

ment for the print shop. During the exposition many executives ordered new machinery to increase the efficiency of their plants, and many others went home resolving to do so at the

earliest possible opportunity.

This year, with business on a more settled basis and with optimism prevailing throughout the country, indications point to even greater success. With the previous accomplishments of the Chicago Club of Printing House Craftsmen to build on, the Boston club has arranged an exposition which will greatly surpass last year's event.

The Mechanics building contains 105,000 square feet of floor space, much more than was available at the Chicago Coliseum, and at the time of writing nearly all this space has been sold. Many manufacturers and supply houses who were not represented at Chicago will "B in Boston" this year, and those who were represented will be back with bigger and better exhibits. The floor space in the Mechanics building will be divided into seven departments, as follows: Department A will contain exhibits of light machinery and composing-room equipment; departments B and C, heavy machinery; department D, box machinery and appliances; department E, light stationery exhibits; departments F and G, printing exhibits.

All the latest models of composing machines, presses and bookbinding machinery, and many smaller but important laborsaving devices will be in actual operation. In addition to the displays of printing machinery, visitors will be given interesting demonstrations of the processes involved in the allied trades, including photoengraving, papermaking and boxmaking.



Officers of the International Association of Printing House Craftsmen Top row, left to right: William R. Goodheart, president; Perry R. Long, past president; Edward W. Calkins, first vice-president. Bottom row: Harvey H. Weber, second vice-president; L. M. Augustine, secretary; John J. Deviny, treasurer.

One of the most important features will be the printing exhibit, which will occupy a whole section of the building. To the buyer of printing especially this will be of particular value from the educational and business point of view, as here will be shown a great variety of art, book, catalogue, magazine and commercial printing. A complete direct-by-mail campaign will be displayed, and attendants will present the advantages of direct advertising to buyers of printing. The layout display will include examples of work in black and in colors for cards, boxes, folders, catalogues, broadsides, posters, magazine inserts and advertisements. Exhibits of typography will show old and modern treatments of straight and display matter. Presswork will include work done by letterpress, offset, lithographic and rotagravure processes in black and in colors on platen, cylinder and rotary presses. Bindery operations will be demonstrated by the different methods of folding, stitching, backing, blocking, trimming, covering and lettering. In addition to the interesting and impressive displays of regular work done by

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representative printers there will be many valuable specimens of honor printing and binding, and it is also expected that many historical exhibits will be included. The section of the building devoted to printing will be well lighted and there will be plenty of room for a comfortable and leisurely examination of the various collections. Many new ideas will be gained from a careful study of this display.

While the purpose of the exposition and convention is educational, the delegates and visitors will also need recreation between sessions, and this feature will be well taken care of by a special committee of Boston craftsmen. Whether visitors prefer specially conducted trips or sight-seeing by themselves, they will find plenty to interest them. The beaches, the amusement parks, the public buildings and the historic landmarks in and near Boston are of unusual interest. The lady visitors will be well entertained, shopping trips, theater parties, afternoon teas and motor trips being included in the program.

The exposition has been exceptionally well advertised. The publicity department, headed by Jacob Levin, an expert publicity man of wide and varied experience, has conducted an intensive advertising campaign. Liberal space has been used in the printing trade journals, and vast quantities of direct-mail literature have brought the "B in Boston" idea home to print-shop executives in a forceful way, bringing out all the allurements offered by Boston, as well as the educational features of the exposition and convention. Bulletins have been sent regularly to the printing trade journals, keeping the edi-



Delegation representing the Second Educational Graphic Arts Exposition which invited President Harding to open the exposition on August 28.

tors in touch with the work of those in charge of the show, and the trade journals have coöperated with the publicity committee in boosting the exposition and in presenting its advantages to their readers. The Boston craftsmen have lived up to the old maxim, "It pays to advertise."

A silver cup, offered through the courtesy of John Clyde Oswald, publisher of *The American Printer*, will be awarded as a trophy to the craftsmen's club sending the largest delegation to Boston. The award will be based on the number of delegates attending, multiplied by the miles they have trav-

eled to the convention, the number of delegates from each club to be determined by the number registered at the convention. The Boston club, having practically no distance to travel, will not be eligible for the prize. This condition practically eliminates the handicap of distance, and places all the clubs on a more equal footing. Every club will be anxious to win this trophy.

Special excursion rates will be granted to visitors and delegates, the reduction amounting to a fare and one-half for the round trip on the certificate plan. Tickets will be on sale from August 24 to 30 and must be validated by the signature of the International secretary and special agent of the carrier on August 30 or 31. Those leaving Boston before August 30 or arriving later than August 31 can not secure the reduced rate.

Admission to the exposition will be by ticket. All exhibitors will be supplied free of charge with tickets which they can distribute among those interested. The Boston Graphic Arts Exposition is not a moneymaking show, and it is the wish of those behind it that every one directly interested in the printing and allied trades be admitted without charge.

Arrange your plans to "B in Boston" August 28 to September 2. It would be hard to find a pleasanter or more profitable













Some Members of the Advisory Board of the Graphic Arts Exposition

Top row, left to right: Albert W. Finlay, George H. Ellis Company, Boston: John R. Demarest, Wilson H. Lee Company, New Haven, Connecticut; William H. Lester, Loring-Axtell Company, Springfield, Massachusetts. Botton row: Benjamin P. Moulton, Remington Printing Company, Providence, Rhode Island; Edgar E. Nelson, secretary, Boston Typothetæ Board of Trade: Henry P. Porter, chairman Education Committee, United Typothetæ of America.



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company,
632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Founding a Country Newspaper—Then and Now



T was back in the early seventies — 1873, to be exact - that Printer Stephen Daniels, then located in a small town in central Illinois, felt the call toward the West. He had a small outfit for printing and publishing a newspaper - an old Washington hand press, a fifty-pound font of long primer type, one hundred pounds of brevier and some non-

pareil - all of which showed the effects of wear. Still, there were double and single faced brass rules, plenty of old thirteenem leads, a lot of nonpareil slugs, some home-made reglets and wood furniture, two fonts of wood type and a small foot-power job press to make up an outfit from which a newspaper could be printed and jobwork could be done for those who needed it - if they were not too particular.

Daniels felt the call to the West where new towns were being planted along new lines of railroad, and booms were on, with promise of striking great opportunities and ultimate wealth. Newspapers and printers were needed and demanded in these new towns and booming localities. If he could only get his outfit out there in the West - well, there must be some way!

Bud Alexander was a sort of all-around chap who loafed and gabbed in the printing office a great deal. He knew a lot and had a popular and taking way with him that would make him a good adjunct to a "sanctum sanctorum," thought Daniels. He would see Bud and suggest the big idea to him. Bud had a team of horses and a wagon, and possibly a little ready money, which Daniels had not. Now, if they could hook up together they might make a real start in life in the great West. Bud was casually approached on the proposition next day, and with a long, far-away look he sat contemplating the matter. Not rejecting the idea at once was favorable. Stephen Daniels watched Bud as he squinted and thought. After some little time, Bud spoke:

"Do you suppose," he said, "that I could ever write items for a newspaper and get away with it?'

"I have no doubt about that," said Daniels, "and if you ever want to try it, the West and a new place is the opportunity. Never try it in a town where you are known and where they might ask about your previous condition of servitude. They don't care anything about that out in the West, and land boomers and politicians are not apt to be educated to a very particular degree, anyway.

"Well, how will we hook up on the deal?" asked Bud.

"Go you halves," said Daniels. "I furnish the printing materials and plant, you furnish the horses and wagon to get it out West, and we both work the business for all there is in it. I'll bet we make it win.'

It was agreed, and Stephen and Bud went about preparations for their great trek west at once. The proposition was balanced about as follows:

Stephen Daniels furnished:

One Washington hand press valued at	\$175.00
One foot-power job press valued at	
Type and printing materials valued at	90.00

Bud Alexander furnished:	
One team of horses valued at\$1	50.00
Wagon, harness, etc., valued at	60.00
Camp equipment and cover for wagon, etc	50.00
Services transporting equipment	55.00

\$325.00

Across Illinois toward Keokuk they found the route westward was not lonesome. Many were the travelers trekking that way, and they had interesting experiences while gathering from those they met such information as they could concerning promising localities. Evidences of established civilization were too numerous in southern Iowa and northern Missouri. As they went along the line of the two States they drifted up toward Des Moines, and there learned that some cheap land in northwestern Iowa was attracting considerable immigration to that locality. Several good towns were gradually developing, while Fort Dodge gave promise of a great city. Toward Fort Dodge they turned, drifting along the western Iowa counties, over the hills and across streams that watered fertile land where new settlers were getting established, but where money was slow and times close. Traveling began to get tiresome. Money began to get short with Bud, and he inquired where this promising land was anyhow.

Late one evening they reached a county seat in western Iowa where a railroad had caused considerable settlement and where the town seemed to be bustling with business. The proprietor of the hotel at which they stopped was full of information and boom ideas. Land had jumped 50 cents an acre in a month, town property was on the rise and land notices showed final proofs on many good claims. A politician drifted into the hotel and in a nonchalant way showed that he was a "boss" in the community. He had a great deal to say about public affairs, and indicated he controlled much of how public matters went. He took to Daniels and he liked Bud. Learning that their mission to the West was along newspaper and printing lines, he saw where he could use them.

"You fellows don't need to go any farther," he said. "Here is going to be the biggest and best town in western Iowa, and there is a chance here for a Democrat newspaper that will pull the patronage, and when a Democrat president is elected, which will be soon, you fellows can hide in velvet

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cushions the rest of your lives. Why don't you start a paper here? I'll subscribe for it right now and get you fifty more subscribers in a week."

Early next morning Stephen Daniels was awake and uneasy. He had canvassed the situation in his own mind, had come to the conclusion he might lose Bud if he persisted in going on, and then — without money or anything else for certain they would both lose what they had and be set adrift. It looked as though fate had set the mile-post of their westward journey and they were at the end of their trek. Here must be the place for the newspaper they had come to establish.

Bud finally came to life again and, rubbing his eyes, saw Daniels sitting near-by staring out of the window.

"What do you see, Steve?" he asked.

"Not a cloud in sight," briskly remarked Steve. "I can see right here the opportunity we have been looking for. Bud, it seems to me that we can locate a newspaper here, and if this burg keeps on growing it will soon make us some money. I'm for staying here."

"In that case, let's get some breakfast and unload the outfit. Horses are near done up and we'll have to sell them to get some cash. Where are we going to put this machinery and

The latter question was soon solved to some extent when the politician got down on Main street at eight o'clock.

"There's room in the back of Sol Smith's meat market for what you need, I should think," he informed the strangers. "Sol and I have deals together which will make him want to help you if I say so. Let's go up and see him."

Nothing was pleasanter for Sol right then than to think of \$3 a month income from the back end of his meat market, and he believed he could fix it up a bit so it would be all right with a side entrance down between the buildings.

Stephen Daniels and Bud Alexander then became citizens of "the best town in the State of Iowa," as their future newspaper was destined to christen it. They unloaded their \$325 printing outfit in the rear of the meat market, and spent the rest of the week looking for a buyer for Bud's team and wagon and sorting the "pi" that had been the result of the long overland trip in a lumber wagon. A piece on the old jobber was broken in the shuffle westward, but the local blacksmith and Steve soon repaired it.

The following week the *Boomtown Banner* blossomed forth, with Daniels and Alexander as proprietors. The first issue was small, two pages of an eight-column sheet being printed, as that was the only length column rules they had, and they couldn't unearth enough type nor solicit enough advertising for four pages. It was a dinky-looking sheet, and a hard come-down from the hopes that had lured the pair westward. But—what could you expect from a \$325 outfit and one green hand at the business? Stephen had to work nights and Sunday to get out what they did, while Bud racked his brain for ideas to print either as news or editorial wisdom, only to have Stephen throw them out or rearrange them to suit his idea of "newspaper style"—some tommyrot that Bud couldn't yet appreciate.

It was a close and trying time during the following winter to make ends meet and to get white paper enough to print on. Occasionally some jobwork came in and the land men were liberal and board was cheap. The money from Bud's team was pieced out with the other income to stand off supply houses—and then came the time for the next election campaign. After that everything moved along better; candidates became friendly boosters, and the character of and necessity for the new editors were established. Legal notices found their way to the Banner office and these were promise of real cash. Subscriptions came slowly and often were paid for in farm produce of some kind that the boarding house could use.

But the *Banner* was established on \$325, and became the equal of a hundred other newspapers of the State and locality, many of which had been born under the same strenuous circumstances and with the same hope of future prominence and prosperity.

A. D. 1920

Boom times were on in 1920, following the close of the great World War. Money was flowing everywhere, banks were liberal with credit, industry was humming and agricultural interests money mad with great profits picked up with little work. Speculation was rife. Men with ambition and enthusiasm felt the spirit of the times and sought action. Anything — everything — was possible. All the times required was nerve, brains and work. A few short years of that would make any man independent.

Fred Slattery's mind had been considering all this for several weeks. He was holding a good position in the front office of a small city daily in Wisconsin, and he knew that the newspaper was making money. It was, in fact, better than a bank. It had made money every year for some time. Its pages were crowded with advertising, its news organization going strong and its popularity mounting. Why could not he, Fred Slattery become owner and publisher of a good newspaper, and get somewhere?

While the money situation was easy all over the land, and Fred was hitting the high places with the rest of 'em, such mode of living had not been conducive to a good bank account—at least not when considering an investment of some thousands of dollars. But kind, old, liberal Uncle Perkins believed the young man to be a genius and a coming lamp of fame in his family. Nothing was too good for Fred, in Uncle Perkins' mind. Fred sought Uncle Perkins on the front porch that evening after dinner and approached the subject of opportunities as they seemed to be unfolding for young men of the times. Casually he mentioned the fact that if he had the means he would start or buy a newspaper in some comparatively new and progressive community and begin to lay the foundation for a great future.

"How much will it take, Freddie, to get such a newspaper business as you have in mind?"

"Hardly know, Uncle, but I would think \$10,000 would swing it, and if more should be needed credit is easy nowadays." And Fred felt he had been conservative and wise in making the calculation.

"How much is this paper you are now working on making a year?" asked Uncle Perkins.

"It paid income tax on \$13,000 last year," Fred replied, "and I happen to know that salaries were paid mighty liberally to interested parties to keep the amount down."

"Well, well. I didn't know there was such money in the business," mused Uncle Perkins in an undertone, and thoughtfully. "Why, Freddie, with a young hustler like you in charge of a newspaper business in a good town it ought to do as well as this badly run paper does. Why don't you try it?"

"That's just what I say, Uncle; why don't I try it while things are going along well? There's just one reason why — the \$10,000!"

Uncle Perkins dreamed that night. He dreamed that he had but eight or ten more years to live, anyway, and in a vision he saw Freddie becoming a great man, an editor, a leader in the community and in the State, and a power in industrial and political centers. When he awoke he had made up his mind that his beloved nephew should have that chance, at least, and he could well spare the \$10,000.

"Come here, Freddie," said Uncle Perkins after dinner the next evening. "I want to talk more about that newspaper idea you have mentioned. Where do you expect you could find such a newspaper as the one you want and where do you think you would like to start if I furnish the \$10,000?"

"Oh, the woods are full of good propositions," said Fred, firing up with enthusiasm. "Over in Illinois or Minnesota, perhaps. Plenty of good towns putting on airs now, and speculation will get some of the owners to let go. I would look around first, I think."

And from that minute it was settled. Fred packed his grip and headed for Chicago. Making some inquiries among newspaper and supply houses there, he got a pointer or two for consideration. Some things looked good in Illinois, but he headed for Minnesota finally, where he was struck with the evident prosperity and hustle of the great dairy country that, with farming, was making that region flourish and boom.

St. Andrew struck his fancy most. But here were three newspapers, a semiweekly and two weeklies, two with well equipped shops and doing fine business. The third paper was the only one possible to buy, as the semiweekly and one other weekly felt their prestige and possibilities beyond all reason. Fred thought, "Why not take in this one paper, give the others a run for their money and finally get control of one of them?" It looked like a plausible scheme. He would return to his nucle and get the money and get the game started.

uncle and get the money and get the game started.

"Uncle Perkins," Fred reported, "I have found a beautiful little city over in southern Minnesota where I think I can get the foothold I want. The town has three newspapers now, is five thousand population and growing fast. It will be a city some day and I think I can work out the newspaper plan I have in mind there."

"Did you buy one of the papers, Freddie?" asked Uncle Perkins, with evident pleasure at the young man's confidence.

"No; just got an option on one — the only one that would sell. It is not the strong newspaper there now, but I can make it so, and then consolidate with one of the others some day. It will take \$12,000 to get this paper now, but I can arrange for the credit necessary to carry the balance over \$10,000 if you want me to."

"No, Fred, just pay for it when you get it, and take my check for that amount on your note, to show your good faith, understand — just to make it look businesslike."

The deal was made. Fred Slattery found the Minnesota town all he had reported it to be. But the newspaper plant—?

An old press of the wrong size for the publication, slow and out of date, an excuse for a slug-casting machine, a lot of poor advertising type and shop equipment, and some job presses — all worth on used-price invoice about \$4,000, but in a going concern valued at twice that. But with that equipment a strong and leading newspaper was impossible. Hitting the ball hard himself in organizing his office force, writing, reporting, bookkeeping, and hustling night and day, Fred was battling like a major to make good on his ideas. He found more equipment was needed, and finally ventured to confide to Uncle Perkins what he had concluded.

"All right, Freddie; now that we are in there and know what is needed, might as well have it. You make the purchases and send me the bills, and I will either get you the money or the credit."

Now things were possible. In Chicago Fred found that a real slug-casting machine that would give news and advertising service—a three-magazine machine with side magazine for display type—would cost him about \$4,500. But he ordered one and then began to look for a press of the type needed for good work and speed. With visions of both newspaper and commercial printing service, he selected a seven-column size press of approved make, which cost \$4,800.

Here was over \$9,000 more added to his investment in the newspaper he had purchased. But it required more. The building it occupied was unsuitable for the purpose. Another one was available, at a rental of \$150 a month. The proprietor,

however, would not spend a cent in repairing or changing it for the renter. Fred took it, anyway. He invested \$700 in changes and repairs, and made it a real respectable newspaper home. Then he ordered a moving day. It took several men and some machinists and lots of help to get things over to the new place. Some broken parts resulted even then, and when the moving and installation of new machinery was finished Fred found he had added another \$600 to the investment account.

Now, however, he had a real newspaper plant and could "tear loose." The Tribune showed the effects of the transfusion of blood and public opinion responded nobly. Business began to pick up and hit the high-water mark. Opposition began to nag and hit back, showing they felt it. St. Andrew people saw they had a real newspaper and a real newspaper man helping to put the city "on the map." And while Fred felt all this, and realized things were coming, he also realized he now had an investment and an indebtedness that looked like a First National Bank. An inventory now would show up about as follows:

Original investment in plant\$1	2,000
Composing machine added	4,500
New press replacing junk press	4,800
Repairs and changes in building	700
Moving expense and machine repairs	600
New folder for large press	450
Electric power, individual motor	350
New type and materials added	580
Pressfeeder for job department	650
Front office furniture	300
Cheap automobile for use in business	1,000

\$25,930

Uncle Perkins was rather astounded when the figures thus compiled first struck his eye. He had expected a severe drain on his bank account, but he was not prepared for the accrued indebtedness. All these incidentals were strange to him, but so long as Freddie found them necessary, he endorsed his notes and kept the bankers sweet tempered.

As the months rolled on, a sudden slump in prosperity of the country hit southern Minnesota along with other sections. Business went into almost a panic with the farming interests, advertising went bad, collections became slow and impossible, and bank credit was suspended. Having no indebtedness he was unable to carry through Uncle Perkins, Fred faced the storm firmly. He realized his dependency, but also felt the time was coming now when his competitors would talk business with him. So far they had maintained a lofty attitude of superiority and predicted his failure and downfall. One of his competitors came sooner than was expected; one of the partners in the leading paper died and the other could not carry the load of indebtedness under such circumstances. He came to Fred Slattery with a proposition. It was to consolidate the two papers and make a stock company, issue shares to those going into the deal and let the entire properties of both papers represent the assets.

Uncle Perkins almost fainted when the scheme was proposed to him. But he said to himself: "This is big business; it is modern business; Fred is right and he is able to handle it. I will let go of enough Liberty Bonds to clear up Fred's debts and take stock to give him complete control. It has come high, but he has his newspaper business where he planned it."

"But, Freddie, who would have thought that to get control of a good newspaper even in a small city, it would require more investment than it takes to get control of a good sized bank?"

"I didn't know about that, either, Uncle, but I do know that in these times I would rather be owner and publisher of a leading newspaper than president of the best bank in my town. I wouldn't swap profits with the bank this year or next."

Review of Newspapers and Advertisements

BY I. L. FRAZIER

THE AMERICAN PERSON OF PER

The Ortonville Independent, Crtonville, Minnesota.—Your paper, for years, has been maintained at the highest standard of excellence. The latest issue is no exception to the rule and indicates forcibly the advantages of good makeup in the consistent pyramiding of advertisements and the pleasing appearance and effectiveness resulting from the general use of one style of display type. The selection of Caslon Bold for that standard letter is a particularly happy one. A page is reproduced.

Maquoketa Community Press, Maquoketa, Iowa.—The twenty-page issue of June 22, presumably a special edition because printed on smooth, substantial stock and made up four columns to the page, semimagazine style, is excellent. The print is particularly good, and the advertisements are well arranged and displayed. The fault with them is largely in the use of so many capital display lines and of so much condensed-letter display. Makeup is very good, as the reading matter of each page is massed; in fact, on the small page you

as the reading matter of each page is massed; in fact, on the small page you couldn't have made up in any other way.

The Milroy Press, Milroy, Indiana.—The special edition of June 8, commemorating the centennial of Rush county, is a fine one of thirty-six pages. The print is excellent, as are also most of the advertisements, some, however, reflecting the strain of getting out such a big edition in lack of effectiveness, due, no doubt, to hurried work. A commendable feature is that one style of display type, Cheltenham Bold, is used throughout the issue, and this fact saves the appearance of the paper, for, as some of the advertisements are set, they would be very bad indeed if there was a mixture of different shapes and styles of type. The presswork is excellent.

styles of type. The presswork is excellent.

The Whitewright Sun, Whitewright, Texas.—Oh, what a joy to pick up a paper and find that neat and orderly appearance throughout resulting from pyramiding the advertisements! Readers can not help but appreciate a paper made so inviting and easy to read, and you can wager, on account of that they will pay more and better attention to the advertisements. It goes to show that even without the best available type equipment a publisher can get out a neat and attractive paper if he will but determine to do so. Another point which we have made from time to time—possibly you got it from us, pos-

EAGLES---Hear Del Cary Smith at Eagles' Hall, Tonight! THE AMERICAN

The American, Hoquiam, Washington.—From a news standpoint, and in consideration of the fact that it is produced with but one typesetting machine and a press on which you can print only two pages at a time, necessitating four runs of 3,500, the American is a remarkable weekly paper. Another interesting feature is the fact that although only five miles from the larger city of Aberdeen, a strong drawing card as a trading point, you accept nothing in the way of advertising from that city. Again, the news matter is purely local throughout, which is likewise a mighty strong point. Surely, you deserve the loyal support of local merchants, and apparently you are getting a good patronage, though, of course, it could be better. From the standpoint of appearance the paper is interesting in makeup and is pleasing throughout. The BY next Max C. A. Person manus.

of the Williams, Michael Son and Max C. A. Wang, and a set the Control of the Max Control of t Mother O' Mine Harting, Calvin Statems of Minn. Statem of Minne Orientals visitory See neighbor to expering a six Green her dynam as Eather House is not for D. E. Gener family eccurtained and Mrs. St. E. Stripme and live Stee Hoteles at CASH & CARRY GROCERY Coffee Bost No. 1 Grade 33° h. D Rese will Special afternoon Mrs. Earl Jimcher periver Monday afternoon from Sugan Falls. & D., for serving days may with her Spiles P. 10 Philos. ORTON BROS

Big THREE DAYS Sale Starts Community Sales Day, Thursday, May 18 WE HAVE DECIDED TO MAKE THIS THE SEGEST MARKET DAY EVER, AND IN ORDER TO LET THOSE WHO ARE INABLE TO THAT DAY TAKE ADVANTAGE OF OUR BARCAINS, WE ARE GOING TO CONTINUE IT FRIDAY AND SATURDAY MAY 19 and 10. \$1.00 \$1.00 \$1.00 85c 85c

THE ORTONVILLE HARDWARE COMPANY

Page from Ortonville (Minn.) Independent, illustrating pleasing and effective results that follow the pyramiding of advertisements and the general use of one style of display type.

first page is interesting and spicy, and we note that you have followed the lead of some dailies in reducing your column width to twelve picas, giving eight columns to the page. Print is excellent. Advertising display, while not outstanding, is satisfactory, in fact, were it not for the fact that you employ such a variety of type faces we would consider the advertisements excellent. It is too bad, we think, that publishers so energetic and progressive as you have not adopted the pyramid makeup. The pyramiding of advertisements would improve the appearance of the paper materially. Possibly you will do this and send us another copy, giving us a chance to say "we told you so."

The Sidney Herald. Sidney, Montana.—First page makeup is excellent, in

The Sidney Herald, Sidney, Montana.— First page makeup is excellent, in general. The headings are of a very good size and there are enough of them to make the paper appear bright and snappy. We find bad divisions of words in one or two instances and we do not consider it good makeup to have a divided word in the main hand-set deck of a news heading. Another point, the lines are of lengths that are too varying. In one head we find the two hand-set lines almost full column width; in another we find one line less than half the column width and the other line quite full. If the editor, or whoever writes the heads, will keep before him a model heading and, by counting the letters, write each head so the lines will be the proper length and in order that there will be no divisions of words, better results can be had. The print is clear, and we note that the advertisements are pyramided on most pages. Why not on all? The advertisements are fair. Too many display lines are set in capitals and the great variety of borders employed detracts from the appearance of the paper rather than from the appearance of individual advertisements. In some there is not sufficient contrast between the important display lines and the body: such advertisements lack pep. On the whole, however, the Herald is a mighty good paper and a credit to all having a hand in producing it. The Sidney Herald, Sidney, Montana. - First page makeup is excellent, in

EAGLES TO 40-8 WILL PHT RADIOS HOLD BIG MEET ON IN POLSON RANCH HOODIAM FIRM ELKS TO PAY DELAYED MOTHER

Spicy-looking and well balanced first page of the American, Hoquiam. Washington, of which interesting facts are related in the review that appears on this page. Read it.

Time of Bearing in

sibly you determined it was right yourself - and which helps make the Sun a fine paper is the fact that your ad.-compositor does not attempt to bring out every point possible in display. By practicing restraint in the amount of out every point possible in display. By practicing restraint in the amount of display in an advertisement your type is conserved and you do not have to mix faces, the most persistent evil we have to combat in this department. There is evidence, all the way through, that you give studied attention to ways and means of making the paper a good one and, believe me, the result tells. It would be a revelation to many publishers who claim they can not get out a better paper without buying a lot more type if they could see a copy of the Whitewaright Sann and carefully study it. Our hat is off to all who had a part in its production. INLA editio Volu well

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Old Colony Memorial, Plymouth, Massachusetts.—In this issue of The International Printers, recounting the growth of the printing business and the development of the art, we're mighty glad indeed to have for review the centennial edition of your paper, incorporating, as it does, an actual reproduction of Volume 1, Number 1, published on May 4, 1822. While the 1922 issue is well printed and interesting as to editorial content it is not so neat, on the whole, as the initial issue. Display type in what few advertisements appear in the first issue is small and light, most of the lines being emphasized through the use of capitals of the body, and italics. The modern edition indicates

the right and bottom sides and the diagonal from the lower left-hand to the upper right-hand corners.

The Lodi Review, Lodi, Ohio.—The print is satisfactory, but that just about constitutes the good qualities of the paper. On the first page we find country correspondence and "boiler plate." Several columns are given to the dedication of a new church, yet the treatment of that important feature seems wholly inadequate. True, most of the matter pertaining to it is set double-column measure, but some of this double-column matter is set in six or seven point. Our first impression upon seeing the page was that it was a

OLD COLONY MEMORIAL.

AND PLYMOUTH COUNTY ADVERTISER.

Recipion or Journal of a Phinteton method of Party	6. Monday, the thirtreath of November, we	there were many other things; but become we	(i) The one spen, to have been applied on
notice or New England, and proceedings thereof- first protect on 1888, and addressand no Purmon's	unhipped our shallop, and drew her on hand, to mund and repair her, Loving hern forced to cut her down on bestowing her betwint the	decand their grives, we pet in the bow ages- and made it up so it was, and left the rest un- forcised, because we thought it would be ofcome unto them to ranne it have specifier. We wont on territor and found new etablis	Plant, which traction may be been decommend worth, breach, and bushit,
Pieron. (1)	cut her down as brotoning her betwiet the	fenched, because one throught it through he	(1) By the lay is stream the harbon.
Figure () I UEDINEDAY, the disth of September, the state of september, the state of september (september of the september of	creas: and she was much opened with the people's lying in her, which kept to long	odsous unto them to rannel their segulcher.	(1) That on Baremable bay.
he wind coming cost-north-rest, a Loc guir.	propic's lying in her, which kept m long	We went on turther and found new stath is	[6] The depth of a specie.
re leasted from Flymosth, [England] having	there, for it was seatern or reventors days be- fore the carpenter had fessied her. Our pro-		(9) fire pose (4).
- diam brands show durling, and sike	feer the carpenter had drowled her. Our pro- ple west on store to refresh throughters, and our systems to wash, as they had great need. But while we lay it mustil, hogsing our classing— mould be really in the or six ours at the fer- thereal but our carpenter made alone were lot is, as that) some of our people, impained alo- le hay, dealed for our better factherance to tran- call be fined into the resenter. In the home, our	stem of strawberries, and some vines. Passes	
many difficultum in boostroom stores, at	our women to wash, so they had great need.	thus a field or two which were not great, we	
ragib, by God's providence, upon the migth of	But while we key thurstill, boying our shallep	came to another (22), which had also been new getten; had there we found where as	(ii) The decays in the paper are over-rated
corember tollowing, by break of the cay, we	thought that our commutes made along much of	beent had been and from on fee all about	(15) Probably rear Stout's creek.
A conditioned it account. Unon the circ-	d. so that) some of our smeale, smeatired of de-	ined together. Also, ore found a pount hetrie	(15) Eart-barbon crack.
ch of November, we came to on eacher to	tay, desired for our better furtherence to true-	house had been, and four or five old pleck- bad together. Also on found a great bettle whath had been some aligh kettle, one brough	(14) Excepting the trees and history, which has greated, thus in an exact disception of that o
or boy, which is a good hurbour and pleasant	of by land into the country; which was not	out of Europe. There was also an leap a sand, made hise the termer, but it was new!	Printe called East-harborn
sy, climined count, except in the entrance	of windows or verter manifester to the of by laid into the country; which was not without appearance of danger, out havong the shallow with them, nor means to carry possi- sion but on their books; to see witcher it might be of fee we one in or no; and the sught to off fee we one in or no; and it after, because as we sailed into the harbour.	dene : ne mucht set hom then entitled	
and community about to the very ora with	con but on their backs; to see wigther it	done; we might see how they padded i with their bands; which we day up, and is it we found a little old basket fall of lipide corn; and digged faither, and found a fine	News. It is going to decay, and probably will be
sin (1) pines, pumper, sausfrie, and other	might be fit for en to send in or no; and the	it we found a little old barket full of Incin-	int iong
ecet wood. It is a harbour wileven a theo-	ather, because as we sailed Into the harbour,	corn, and digged further, and found a fac-	(18) in this valley cherementioned is a swamp
and that of theps may makely rade. There we	there accreed to be a river opening shelf into main land. The willingness of the persons was liked, but the thing itself, in regard of the	tors from commerciant of early mile come of	Openin treate. Amend it was knownly a sur
one wood. It is the new to be considered to be considered on the c	and liked, but the thing theif, in swand of the	cast of cere, some pellow, and some red, and other colours must with blue, which was a cety goodly uptil. The basket was round and many as toll typ. It like is about there or our bus bein, which as much as two of on ceals	abit select section cestary or cased thay
and to rend the boy, to march for an habita		other colours must with him, which was	clicked mill used, as many of them aircrafy burn
There was tan greatest store of fow-	and so with existions, directions, and iteluse-	a very goodly sight. The basket was round	(17) The course from Dyce's emapy to the
	tices, nateen men were set out, with every man by murket, swood, and correct, under the	And merch at the tep. It helt about three or	and.
2. And every day we saw whalts phying and by us; of which in that place, is we had	eran his mucket, swood, and corrlet, onder the	ner bu ben, which as much as two of us could	(10) The pred gives same to the practical
	conduct of Captain Risks Standish , unto whom was adjained, for control and advant, Walliam	hit up from the ground, and was handened, and extendingly made. But which we were busy about these things, so set our ness ser- turel in a round rong, all but two or three which dagged up the cern. We were an au-	of Trees. It legate near the eventure shore, a
on made a very rich retarn, which to our	Bradford, Stephen Hopkons, and Loward Tol-	busy about these things, we sel our nen sen-	tinds east; and creat had down in pay map,
one made a very rich return, which to our yet me nacetd. Our, manner and his mine, and others, expendenced in tolling, professor	ky	totel in a round ring, all but two at three	the obtain has seen, except that of Norman's, a very accurately done, so the breadth is toogs
ad others, experiences un falling, professor	7. Wednesday, the fifteenth of November,	which digged up the cera. We were in six-	properties to its engile. In the papel the high
might have made trace or four thousand	they were subore (10); and when they that and drawd the maching a court of a sangle nic. and	present at to do with it and the fettle, and at might after much consultation, we consulted	
or might have made that or four thousand counts wanth of ed. They presented it be- one Gorenhard whan-dailing, and purpose the est winter to fish her weaks here. For cod-	marched about the space of a marchy the era.		the bay. East of river the Clay your featurals.
the Contract to fight to the side form. For con-	they recent five or any street. With a demonstra-	to me could carry with on, and wise coul	besserwheth in placed ton for each is all the except that of Capt. J. P. Williams. In a c
to any ed, but found outs: there is good	they report five or an people, with a dopout- ing towards them, who were savages "who,	as we could carry with us, and when con- shallop cours, of we could had any of the people, and came to panley with them, we would give them the hettle again, and untuly	Hamschretts, potraled in Hamschreets, the mos-
ter me doubt in then where. Neitzer got		prople, and came to parky with them, we	as envites on the entity, striked of the sorth, rufe
er any fish all the time we say three, but some	whated the degenter them, 4v First they supposed them to be Kaster Jones, the mater.	themselve them the hettle again, and ustally	therefore leaner. The greatest part of the good filled with grass and flags it support, though it
to half core on each. We found great manded it and very as and full of sta pourl, jut we could see an them, for they made us			filled with gram and flags in summer, though it
not promptly sol sat them, for they made so	and knew of their canney but after they		a peak in winter, so in 1600 if peobling this at season of the veys.
			[10] Dieer have been men mar the pond by a
en. They caused to cont and scoon; but		sides, they that could put away into their juckets filled the same. The rest we buried	the pality
bey were come well again. The tay is so	she our mentallowing term, they ran away		[80] The hard on the seath also of the Pont
the market many completely the country of the	with mocht and mann, and our men, turned	The could earry no more.	
unnum. We could not come your the share	cut of the woods after them, the it was the	11. Not far from this place we found the	(21) Probably at the Great Hutton.
sy three quarters of an hagins mile, because	way they introded to go, but tiery could not	remainder of an old fort or palicade, which, as	[FL) From the Great Hotor tile surrest ad-
i chillen mater; which was a great per	with night and main, and our such throad out of the moods after them, for it man till may they introded to go, but they could see come nose them. The belowed them that a gift about two make(e) by the tenue of their	we contrived, and been made by some chird- turn. This was also hard by that place, which we slought had been a giver, once which	[24.] I rear the Great Hodge the surrout of the Description and he the last, which terms in Brighter and The tier named Combi-
The figure ; but only project, going on smooth	factors and one how they had come the	tions. They was also hard by that place,	me to The reference that the control Control
hey were some weak agains. The last is to weak and criticing, that glotter we could come who are how, were some and it is pointe of the company. We could not come heart the short by times quarters of an hanglash made, he saw if challent maters, which was a great pre- tination to be out people, going an above to be desired to what he was a great pre- tine factor to what he was a great pre- tine factor to what he was a some and of the single- ing allows, which is to we do not by effection as	fortings, and sow how they had come the		
regist, for it was many today receiving even	this way tony write, and it coining percentage of how tony can up a hill, to see whichter they almost discone. At length, night came upon bein, and they were countened to take upon lengthings 12. So they set forto there extended, and then perf, some his sind a vine shallowers bit not worth, and there sold our shallowers bit not wood, and there sold our	pact we ween any sound up to be, divising need time two steets by an high bank, (23) standing right by the entire mouth, which came from the sea. That which was next audo so was tim less, (24). The other area (25) was more than twice as but, and not un-	of are still plengted up in abundance. It also
worther.	citizend tures. At fenglis, night came upon	standing right by the cut or mouth, which	it, are still pleighed up in absolution. It also noted, that Hopkish cut is as the serial see of
2. This day before we came to harbour, ob- every most not well affected to unity as-	them, and they were constrained to take up	came from the sea. That which was next	ever, one that book of the Chill is the Great I
green and the same some transparence of faction	expends, and the next some hypothes are	sade us was the less, (24). The other area	for the German cosp the Great Holice is error placed so the seath acc of the roses. The
control, but gave some appropriates of faction, a was throught good there should be an asserta-	and others Street woods, and there weld our	(23) was more than twice as aug, and not un-	which night to have been written there, as
in and agreement, that we should combine in clarity as one body, and to salenit to such		ike to be an harbour for shape, but whether the a fresh rater, or only an indingigat of the sen, we had no time to discover, for we had	
togetarte one body, and to submit to such		ses, we had no time to dirover, for we had	(19) This is an acremate description of the en-
enterested and generouse, as we should by	the trace, we proceeded on our postings, and but the track until we has complused the		of Paper near. The high back move calle Ten's Mill dot in the remarkance a tech of high attacked turners sie two creeks. When Tree
of set our hard to that that tollows word for	Brudel a long creek(15), and their they took their eveller wood, and we after these, suppose	also we saw two cance; the one on the one	Tom's Hall do it so the companion of a neck of ha
	into a votier wood, and we after these, suppos-	not believe at way a carper till me came near it.	planted by the English, the reck, with green
4. In the name of God, Amen. We whose,	ong to find some of their dwellings. But we	So we returned, feating further discovery	
were get underwritten, the local subjects of	nurthed through boughs and lastes, and un- fer fulls and values (16), which tore our very	So we returned, fearing further discovery become to one shallon, and came that night back again to C.e fresh water pend; and there	
our second agreements force, using rathers, by the	ACT DOTH AND RETURN 14), WENTER BOTH CHE VERY	back again to C.e fresh water pend; and there	
4. In the agger of God, Ameria. We whosey some are undercentation, the loyal subjects on a sixed on excusps lood, king factors, by the latest of God, of Great bention, France, and related lossing, defender of the factly key, downward and the latest latest, key, downward of the chemistra bestit, and between of the chemistra bestit, and between of the chemistra bestit, and between the first latest	atmoor in pieces, and yet could meet with some of them, nor their houses, nor lind any		Serted, for folios one a great met. Ar., or reposes Barmoulde Lucture or the place which man
-Acetokra bertinglory of God, and advance-	fresh water, which we greatly desired and stood in need of, for we brought neither been	breat tire, and a harricade to the windward of us, and kept wood watch with three centinels	
tent of the chrotium tests, and benete of our	stood in need of; for we brought neither been	all night, every one standing when his turn came, while five or six justes of match was	
ing and country, a voyage to place the fire	nor water with us, and our verticis was only toward and Halland cheese, and a little better	came, while five or six inches of match was	
	of sometime so at were nore atlant. About	burning. It proved a very rainy night.	
	of acquaits so an were sore attaint. About ten o'clock we came into a deep valley [15],	[To be contrastd-]	present. Suranche is fify sain from Cop- barbon by Lod; a detasse which mold and
and tool overline ourselves together in a civil and pointing, for our letter new rang and per-	tidled bruth, woodgate, and a beg green.	(1) Fundark Pilgriss fas brosse a very scaret	
was portings, for our letter uses one; and pre-	till of brush, weed guite, and a long grass, through which we found little gatter of tooks, and there we waw a dogr, and found aprings of fresh water (16), of which we were heartily		
r arms, and betherasset of the ends abstract, not by same forced to energy conditate, and	fresh water (1C), of which we were beautily	cart of the Line page, and beginning with the math beek and ending with the certile in an other, that the	(24) The smallest excel, which was next to
figure, such part and equal time, ordinators,	yful, and not us down and doubt our tiret. New-England water, with an much delight as	book and endang with the sense, in so more, that the	travelers, or some Hopking creek. There as a tody of and much much start
rs, conflictions, offices, from time to time,	New-England water, with an much delight as	Change a the more to be organized, as the meaner in the	a tody of salt mirch, which rom half way bene towning of Trum. The depth of water in Clare
a shall be thought most mert and convenient in the growns good of the colony , tobe	ever we drank in all our lives, 9. When we had referated ourselves, we direct		
Letter growth good of the county, then	of our course full south (12), that we must		
	ed our course full south (47), that we might come to the shore; which within a store time after we did, and these mode a tre, that they		towards, being organized from the ocean by not but a comme beach. It man through a Sarly of
be subseribed our names. Cage Cod, eleventh	after we did, and there made a tre, that they	biccapers, which give no second of the actioness	but a name beach. It mas though a lady of
to asber led on name. Cap Cod, rleventh l November, in the year of our sevence and king James of England, France, and Jer-	in the slip might see where we were, as we	the papers, which give no necessit of the nethborst of Proposits and its badiery to Repressive, 1993. These is has born thought proper to repeat; and the reduce	chart these the state of the state of the Sta
ind king James of England, France, and Ter- ted the eighteenth, and of Seatland the fifty-	nad direction; and so marched on this exp-	ha tare torograf from the lateury of Harry of Co.	
	calley, we found a fine clear peed of firmh wa-	lege for the pulposs. The first paper here promoted	[26] The wood was temporated by the Part A.
	in the risp might see where we were, as we had direction; and so marched on this supposed river. And as we seent in specific reality, we found a fact these pend of fresh water (16), being about a squaker shot broad, and	it has been thought proper to regent; said the receive h. a hear torrowed from the februry of Harrard Co- lege for the puspose. The first paper here presented to the publicle is assequent; but in quantit by Proce- and Bultzay under the title of Moort's Relation. Mose	(25) The wood was transposed by the Pend, by act of which they travaled, and then transple a w which is continued from it, east, toward the scena.
	twice as long. There grew also many small vines; and first and deer (19 hazared there. There grew much savafeas. Falso theore we	my ambable archine more than the artists of making	which is continued from it, east, toward the scena.
	vince; and topt and door (19 haunted there.	was probably beiling more than the printer or pol- ioder of the original work, which Parches has aboriged	
a size to see what the land was, and what in-	Theor grow much causing. False theore we went an, and found much plain ground (20), about "fity acres fit for the plough, and some		HUMANY The Duke of Mariborough
e to be a small people of dend(5); etc this side	shout "fiv acres fit for the plough, and some		erwing a soldier feating penerely on the
a to be a small cook of land(5); on this side a tree or lay in the bas(6); and the further-	about "ity acres lit for the pioigh, and some against her ladium half fement by plant of that come. After this some thought it best, for nearness of the river to go down half travel on the six social, by which misses some of our seedal, by which misses some of our seedal, by which misses and cruck their dealing and pathered these day- and struck their daysin (22) where we found it	names spelled up a distinct different from these in the second paper, if night without benefation be stirifular.	of his firelock just after the victory had
needs the sea(7); the ground or curry, sand all, much his tre down to Milland, but	corn. After this some thought it best, for	moond paper, if night without best, too be stortheted to Window. In this slitters the mercepatin are man-	
ist, much his tre done in Hillard, but	nearters of the river to go down and travel	found ; and notice are added to the obtac, e. a.	
each bener; the erest of the the each spit's(3), the excellent black each; all woodes(3).	some of our men were tired and based	(1) For total are not left round Come first harborn	"Why so end, my friend after so elected
with mile, gover, morafrae, marger, buch, bel-	behand. So we stayed and gathered them to.	(5) Four temps are now left recal Cape Col Instruct. That they well-discussify common, appears from the straight actif remeating, and dops the page IF col and, for upol gettiness has infligented the others, that to 1740, there was a appeller of other as the weaks ment-	"Why so end, my friend offer so glarro- victory?" "It may be glorices," repired betwee fellow; "but I am thinking that all
w. store, came ash, walnut : the wood for the	and struck land again (21) where we found a	many still remaining, and from the pions Wood stol-	house fellow; " but I am thinking that all
	little path to certain braps of sand, one where- of was covered with old mats, and had a wood-	An upol gestionen has infipmed the editor, that ar	load I have spit this day has only carned
etter to go orride to. At algis our people	of was covered with old mats, and had a wood-	17st, there was a opplier of sale to the wools more- test of Tast Lagranti.	load I have split this day has only carned frapence." To the credit of hemanity
enter to go or ride to. At alght our people extends, but found set tan preson, nor habitation, and ladot other boat with junior, which mediad very saves and strong, and of	en thing like a mortar wheheed on the top of it, and an earthen put land in a little hate at the		
which seefind every sweet and strong, and of	real the real. We musting that it might be, dispot and Sound a low, and, as we thought, appear, but they were rotten. We reppeared	(5) Though asserter with Great in Cope Cod Sarbour. you like you class, or hisk toward in to make to an it file-	side, a tear was observed to fall from his che
	ripped and found a low, and, as we shought.	proxy profess to the state of the allign have de-	
Say theren.	acrove, out they were rough. We reprised	MISH.	* A private publica's daily pay as that sine.

First page of the Old Colony Memorial (Volume 1, Number 1), Plymouth, Massachusetts, issued May 4, 1822. The columns are sixtlen picas wide. In spite of the absence of heads such as characterize the modern newspaper the page looks neat, largely because it appears so clean.

growth of the business and the expansion of advertising rather than an improvement in the art. In it the display of most advertisements is too bold and big, and generally too many lines are emphasized. We are reproducing two

big, and generally too many lines are emphasized. We are reproducing two pages from the original issue.

The Daily Republican, Rushville, Indiana.—We characterize your paper as very good indeed. The first page makeup is well balanced, while the variety and style of the news heads give it a snappy appearance. The headings could be no larger or bolder; you have gone the limit. Print is good, also. The advertisements are well arranged and displayed, and could be improved most of all by the use of a standard rule border, which, of course, would not improve the advertisements individually so much as it would the paper as a whole. The idea that attention is attracted by the thing that is different is sound, but it can not be applied to the advertisements of a newspaper, all of which are different, because, then, difference becomes the rule and there is no contrast. The advertisement that is different among many that are similar will stand out, for that results in effective contrast.

The advertisement that is different among many that are similar will stand out, for that results in effective contrast.

Presque Isle Star-Herald, Presque Isle, Maine.— Print is very good, and the columns of live news matter give evidence that the editor covers the field thoroughly. The single main line headings—set in twenty-four-point extra condensed Cheltenham Bold lower-case — that appear over the leading news items seem slight in view of the importance and length of the items. They represent a lost opportunity to contribute snap and interest to the page. Where heads have two lines in this major display type the lines are not kept uniform in length as they should be. Advertisements are generally simply arranged and well displayed, but in some there is too much bold display, particularly since the type face you employ most frequently is an old timer not at all famous for good looks. The black ribbon border, also largely used, ought to go into the h. b. and much lighter plain straight rules utilized. You could make a great improvement in the appearance of the paper by pyramiding the advertisements, that is, grouping them (approximately) in the triangle formed by

(Loc spreading of the whole blood or them.) In most distinctly in the day time, but us, to the town an finding evening but up the fine.		is blood or them. MARRIED. MARRIED. I. L. & T. HEDGE.		Sheriff's Sales Paracete me Marco, April 16, 1822.
what is commonly in the my case, our wa what is commonly called, suptiding; the strongest acticial light affords but double aid to be strong	Course. It livet on, by the Rev. Mr. Sono. Mo. Spatter.		HAVE recently received a feet assertment of SEASONABLE WOOLLEN, SILE.	Permetrium Hasson, Agod (4), 1699. TAREN by reatine of an Excursion, 4 bits be offered at public sale on Sunrely, the 12th day of May next, at the ducting boat of Seth Hardon, in Abeging boat of Seth Hardon, in Abeging A LL, the eight, tale and interest, while Seth Hardon, of seed Ampoint, day, of wi- irraning the homestrad faco, whereon for not
econnencation of it would be grantially so- econe, and charrfully compressed.	DIÉD.			of Seth Harden, in Abregion, A.L. the eight, tale and interest, which
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This is the third page of Volume 1, Number 1, of the Old Colony Memorial of May 4, 1822. The advertising, you will note, is of the primitive sort, both in nature of content and in treatment. As contrasted with the advertising of a modern newspaper one is impressed with the development of publicity during the past century.

report of the clders, so insignificant are the heads, so lacking in size and those qualities of arrangement that suggest news interest. Modernize your first page; add a little spice to its makeup. Get some live news headings and distribute them over the page, in an orderly manner, of course. Some advertisements are good and look modern, as, for instance, the one for the Parmelee store. Others are very bad, notably those for The Lodi State Bank and S. J. Steele. Neither of these has a border. In the first the worst blemish is the condensed block head-letter used for display. The main display in that ugly type face is set in two lines, the first "What is Behind Your"—set flush to the left—and the second the single word "Deposits"—set flush to the right. To be pleasing the lines of headings set drop-line fashion ought to be near the same length, for they look very bad indeed when there is a great variation in their length. Another point, when a head is divided into two or more lines it should be broken up according to what is termed-"sense," that is, so the words of each line will appear to hold together in meaning. The word "your" belongs with "deposits"; "What is Behind" conveys a single thought. The Steele advertisement is arranged as though done in a great rush. There are three kinds of type in it, among them the atrocious block letter reterred to. The white space is all at the bottom, where the lines are short. The advertisement for the Community Bank would look better if the body were set in such measure that the type group would conform with the space, when the white space would be more nearly even all around instead of being massed at the top and bottom. The heading, "Napoleon," is too small in relation to the size of the body and if made larger — and there was ample space to do so—it would add greatly to the effectiveness of the display. The value of emphasis through any method or medium is weakened when overdone or overused. A line or word in the body of an advertisement emphasized by being set in italic

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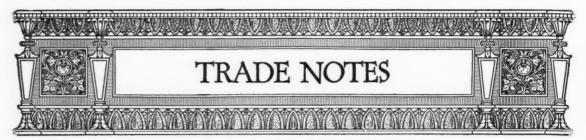
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Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should be sent before the tenth day of the month.

Hansen Type Foundry Celebrates Fiftieth Anniversary

The annual outing of the employees of the H. C. Hansen Type Foundry, Boston, held June 24 at Villa Motor Inn, Nantasket, Massachusetts, was of special significance this year, as it marked the fiftieth anniversary of the House of Hansen. The morning was occupied by an enjoyable program of sports, followed by an excellent dinner. After dinner the party adjourned to the dance hall and enjoyed themselves until evening.

Shattuck & Bickford Develop Two-Color Unit

Shattuck & Bickford, Inc., 355 Battery street, San Francisco, California, whose roll feeder for job presses has been in use for some time, have perfected and put on the market a roll-fed multiple-operation press which prints in one or two colors, punches, slits, perforates and rewinds or cuts to sheets of the required size. Excellent distribution of ink, accurate register and large output are the features claimed for the new press. The company has also developed a tandem roll-feeder which prints two colors on one side of the sheet or one color on each side, and has the desirable automatic features of the multiple-operation press.

Type-Hi Corporation Organized

The equipment, patents and other assets of the Type-Hi Manufacturing Company, Syracuse, New York, have been purchased by the newly organized Type-Hi Corporation headed by G. Bruce Andrews. The new corporation will continue the manufacture and sale of the Type-Hi planer, which has been on the market for several years.

The new owners are planning an intensive sales campaign in the United States and in foreign countries. In coöperation with the sales department, the production department has been reorganized and is now turning out planers in large numbers.

Exhibit of Printers' Equipment to Be Held at I. T. U. Convention

An Allied Printing Trades Exposition is being planned in connection with the sixty-seventh annual convention of the International Typographical Union, to be held at Atlantic City, New Jersey, from September 8 to 15. The exhibit of printers' equipment will be held on the million dollar pier, which provides over 150,000 square feet of floor space for exhibition purposes. This is the first time in the history of the union that such a show has been arranged in connection

with the annual convention. A. Conrad Ekholm has been appointed manager of the exposition with offices in the Segal building, Atlantic City. It is expected that between twenty thousand and thirty thousand union printers will attend.

Fred Goudy Honored by Architects

Frederic W. Goudy, art director of the Lanston Monotype Machine Company, has been awarded a gold medal by the American Institute of Architects for his work in the advancement of the art of typography. The following telegram was sent to him by the board of directors of the institute:

"For your meritorious work in the art of typography and your devotion to its advancement, the Board of Directors of the American Institute in Chicago assembled has bestowed upon you the allied arts gold medal of the Institute."

Boston Craftsmen Decorate Franklin Statue

An impressive memorial service was held by the Boston Club of Printing House Craftsmen on July 4, when about one hundred of its members were present to decorate the statue of Benjamin Franklin in front of the Boston City Hall, in the name of the Second Educational Graphic Arts Exposition. A large wreath with the inscription "Patriot, Educator, Printer" was placed on the statue by little five year old June Butler, daughter of Thomas E. Butler, a member of the club.

A. J. Philpott, of the *Boston Globe*, gave a short address to the assembled craftsmen. The exercises ended with the playing of the national anthem by a naval bugler.

Big Lead-Molding Press to Be Exhibited at Boston

For the benefit of those who are interested in knowing the difference between a lead-mold electrotype and a wax-mold electrotype the Home City Electrotype Works, of Boston and Springfield, Massachusetts, has arranged to exhibit its Wesel two thousand ton lead-molding press at the Boston Graphic Arts Exposition.

To exhibit a press of this size is quite an undertaking, as it weighs approximately thirty-five thousand pounds. It is planned to have it erected in the Mechanics building at Boston and to have it in operation during the entire course of the Graphic Arts Exposition. This lead-molding press has many interesting features as a machine, and besides the lead-molding process is of great interest to buyers of electrotypes.

Model 3 Linograph to Be at Boston Show

The Linograph Company has announced that its exhibit at the Boston Graphic Arts Exposition will include the new Model linograph. The Model 3 was placed on the market last fall and has been received with considerable interest by printers both in this country and in Europe. With regular equipment the Model 3 carries three magazines. A shift from one magazine to another can be made in three seconds. All three magazines can be removed and replaced by three others in fifty seconds. This new model is built along the same lines as the Model 1 with low quad slug, the single matrix transfer, and light weight magazines. It can be equipped with one magazine and more added later.

The Linograph Company is planning to increase its sales and service force as quickly as suitable men can be secured and trained. The new men will be distributed through the Eastern, Southern and Southwestern States.

"The Correct Use of Bond Papers"

In preparing this booklet the American Writing Paper Company has rendered a definite service to users of stationery. "The Correct Use of Bond Papers for Business Purposes" is the report of a detailed study of bond paper and its uses, and of the requirements of the paper used for office stationery and factory forms.

The work of the American Writing Paper Company in connection with the standardization of paper has been an important step in reducing the cost of paper manufacture and in giving more efficient service to buyers. By elimination of duplicate brands the company has reduced the number of bond papers it produces to nine standard grades, which meet every requirement at a cost consistent with the purposes for which they are intended. The uses of each of the nine grades of bond paper are fully dealt with in the book.

All the different forms for office or factory are listed, with the requirements of the paper for each form and the grade which will answer the purpose efficiently at the lowest cost. Another useful feature is a table of standard sizes for office and factory forms which will cut and print from a 22 by 34 sheet without waste.

This booklet is the first of a series to be published on the correct use of paper. Others covering the uses of book, cover, ledger, bristols and other papers are now in preparation.

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Samuel G. Goss

Samuel George Goss, one of the founders of the Goss Printing Press Company, of Chicago, died on Thursday, June 29, at his home in Glencoe, Illinois.

Mr. Goss was born in Chicago on March 5, 1858, and received his start in business as a printer. In 1885 with his brother, Fred-



Samuel G. Goss

erick L. Goss, and Joseph J. Walser, he organized the Goss Printing Press Company.

Mr. Goss was a practical printer and from his printing experiences came the desire to improve the presses then in use. He was the inventor of many devices which have contributed much to the efficiency of the newspaper presses in use today. Mr. Goss was for many years president of the company that bears his name, retiring from active management three and one-half years ago.

He is survived by his wife, a daughter, Mrs. Harold H. Elliott, and a son, Samuel G. Goss, Jr.

Editors Publish Paper on Special Train

The special train which left Chicago July 9 carrying members of the National Editorial Association to the convention at Missoula, Montana, included a baggage car equipped as a printing plant for the Production of the National Editors' Argus, the convention daily.

C. I. Johnson, of the C. I. Johnson Company, St. Paul, Minnesota, was the mechanical superintendent of the traveling print shop. The size of the Argus is five-column folio, thirteen-pica measure, eight-point body type leaded. Some thirteen editions were produced and copies sent to newspapers all over the country.

The equipment included a Model 14 linotype, a Kelly press and other print shop necessities. The linotype was lent to the editors free of charge by the Mergenthaler Linotype Company, several of whose representatives accompanied the editors on their trip.

Before leaving Chicago the editors were guests of the Mergenthaler Linotype Com-

pany at a dinner held at the Morrison Hotel Terrace Garden. Walter C. Bleloch, manager of the company's Chicago branch, was in charge of the arrangements, and interesting entertainment was provided.

Chicago Closed-Shop Printers Elect Officers

The annual meeting of the Board of Governors of the Franklin Association of Chicago, representing the closed-shop printers of that city, was held June 14. The following officers were elected for the coming over: President, William F. Bazner; vice-president, R. B. Barton; treasurer, Daniel Boyle.

Following the election of officers, Harry G. Cantrell, secretary of the association, announced the names of the members of the Board of Governors. The board consists of fourteen members representing the seven classes of work handled by members of the association. The present personnel of the board is as follows: R. B. Barton, color-type; A. T. Amidon and E. E. Laxman, publication; James Hibben and Daniel Boyle, tariff; William Sleepeck, William F. Bazner, A. W. Rathbun and Fred M. Glennon, general; Theodore Hawkins and William C. Hollister, law; C. B. Hill, trade composition; J. A. Williams and J. F. Holmes, blank-book.

Papermaking Machine to Be Exhibited at Boston

Elaborate preparations are being made by the American Writing Paper Company for its educational papermaking show to be presented in Boston in connection with the Graphic Arts Exposition during the week of August 28 to September 2. Many new features have been planned to make the exhibit of more instructive value than ever.

Several very interesting improvements have been made on the famous "baby" papermaking machine, which is to be operated during the exhibit. Among other addi-

tions is the installation of a complete tubsizing equipment in miniature. By its use it is possible for the layman to obtain a knowledge of the method by which paper is sized. Another added feature includes the layboy constructed on the same minute proportions as the "baby" machine. This improvement enables the demonstrators to show how paper is cut and trimmed.

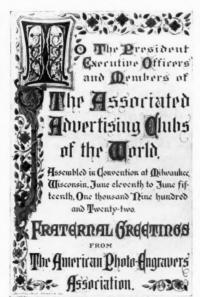
One of the most recent developments of the engineers of the company is a model loft-drying equipment, which will be operated alongside of the papermaker. This has been designed and built on the same scale as the little Fourdrinier.

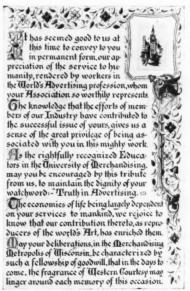
Supplementing the manufacturing equipment, the American Writing Paper Company will have an exhibit to show other important steps in the process of paper making and testing. To accomplish the latter purpose a fully equipped research and testing laboratory will be a prominent feature of the display.

Photoengravers Pay Tribute to Advertising Men

Appreciation of the service of advertising men to the world was expressed by the American Photoengravers' Association in a beautifully illuminated address of welcome to the Associated Advertising Clubs of the World at the convention held in Milwaukee, June 11 to 15. The presentation was made by Charles A. Stinson, first vice-president of the Association.

The idea, layout and copy of the address, which is here reproduced, was the work of Thomas Shepherd, advertising counsel of the A. P. E. A. The illumination was by Miss Dorothy Hills, of Evanston, Illinois. Reproductions of twelve letters received from the leading advertising men in the United States were added as a supplementary compliment to both the advertising men and the photoengravers, and the whole product was presented in a beautiful white calf binder.





Beautifully Illuminated Address of Welcome Presented to Associated Advertising Clubs of the World by American Photoengravers' Association.

The Litchfield Linoplate - a New Device for Making Plates of Linotype Slugs

The modern tendency in industry is toward simplification, elimination of waste, and reduction of the time necessary to the completion of work. The attention of our inventors is directed principally towards these ends in order to meet the need for increased production. Such was the object of I. W. Litchfield, of Boston, in the invention of the Linoplate machine, and that he has succeeded has been amply demonstrated.

The Linoplate machine is a device by the use of which linotype slugs can be formed into plates for book pages, and mounted on patent bases for printing, thus shortening the time of getting forms to press. As the slugs are sawn off within approximately three-sixteenths of an inch from the top,



Fig. 1.— Showing slug with shoulders at each end.

practically three-fourths or more of the metal that would otherwise be tied up is immediately made available for use again.

The operation of this device is much more simple than would seem from a printed description. In the first place, the slugs are cast with special liners which form shoulders on each end, as shown in Fig. 1. After a page is made up to its proper size it is placed, face down, on a special lockup galley, the sides of which are grooved to engage the shoulders of the slugs and hold them firmly in position; pressure is applied at the end by means of two screws so the slugs are locked tightly in the case (see Figs. 2 and 3). The galley is then locked vertically

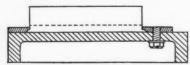


Fig. 2.— Section of lockup galley, or case, sho ing how slugs are held by shoulders. Dotted li indicates where slugs are cut off. Also see Fig. 3.

on the carriage of the machine (see Fig. 4), and carried, first, past a large circular saw blade which cuts off the slugs within about three-sixteenths of an inch from the top (see Fig. 2), then past a rotary trimmer which removes a trifle more metal, then past a set of four small circular saw blades, mounted on a vertical shaft, which cut

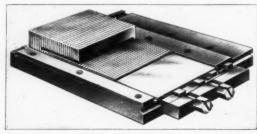


Fig. 3.— Lockup galley with slugs, showing how portion of the slugs is sawn off.

grooves one-sixteenth of an inch deep and about one inch apart lengthwise of the page (see Fig. 5). As soon as the grooves are sawn in the page the carriage stops automatically. The galley containing the page is then taken out and the carriage is moved back to the starting point, when it is ready to take another page

While the tops of the slugs are still locked tightly in the galley, fine steel wires are placed in the grooves, a liquid flux is applied. strips of solder are laid in the grooves over the wires, and the galley is put into a special soldering machine (see Fig. 6) where a set of electrically heated irons, accurately adjusted to the width of the grooves, quickly weld the solder, wire and slugs. The galley is then placed back on the

top part of the machine (Fig. 4) where the final operation of shaving the slugs to proper height for mounting on patent bases is performed, after which the edges are beveled to fit the clamps for locking on the

Once the machine is started, the operator can keep the pages going through in a steady

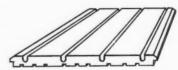


Fig. 5.—Showing how slots are cut in slugs after being cut down.

stream, taking care of the soldering operation and putting a page of slugs in a new galley while one page is going through the machine.

Electrotypes can be placed in with the slugs and made a part of the whole page, and initial letters can also be inserted without difficulty.

One point which should be noticed in particular is that the slugs remain locked firmly in the galley during the entire operation. They are face down on a smooth steel plate, which insures the accuracy of the printing surface, thus reducing the work of makeready on the press to a minimum, in

fact, practically eliminating it on a large majority of the work done. When the plates are to be used on unusually long runs, they can be placed in a bath and given a nickel-steel surface, which greatly increases their durability.

Mr. Litchfield has been working on his device for three years or more, and its practicability was definitely shown over a year ago when plates made on

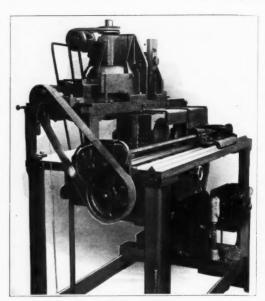


Fig. 4.—The Linoplate machine.

it were used for printing a book for Houghton, Mifflin Company. The first machine built is in the George H. Ellis Company's plant at Boston, the second machine was installed in the University Press, at Cambridge, Massachusetts, some time ago, and another has just been placed in the plant of R. R. Donnelley & Sons Company, Chicago. There is no doubt but that the machine will find a place for itself in a large number of plants where bookwork is done, The Linoplate will be exhibited at the Boston Graphic Arts Exposition.

The Litchfield Linoplate Company has been incorporated, with offices at 272 Con-

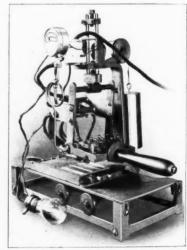


Fig. 6.-The soldering machine.

gress street, Boston, Massachusetts, to carry on the manufacture of the machines, I. W. Litchfield being president; A. W. Finlay, of the George H. Ellis Company, Boston, vice president; and Merton L. Emerson, of the American Pneumatic Service Company,

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Chicago Paper House Shows Most Remarkable Growth

Occupying their sixth building site since the firm was established in 1852, Bradner Smith & Co., Chicago paper merchants, are recording another step in their expansion. Few mercantile enterprises in Chicago are older than this firm, which was founded by J. Bradner Smith and George C. Smith. The firm was engaged in business on the first site at the time of the Chicago fire, aftertution of the Chicago Typothetæ. When the Franklin-Typothetæ was reorganized and renamed the Chicago Typothetæ the name was accepted on the condition that no other local organization use the name typothetæ.

At the first meeting of the Open-Shop Employing Printers the following officers were elected: President, Ben C. Pittsford; vice-president, H. L. Ruggles; treasurer, W. L. Wallace; executive committee: T. E.

vere elected: President, Ben C. Pittsford; ice-president, H. L. Ruggles; treasure V. L. Wallace; executive committee: T. 1

New Home of Bradner Smith & Co.

ward moving to Wabash avenue, in what is now a retail section and from which at one time orders were delivered by ox-cart. As the business grew, more commodious quarters were needed until at present the firm's business space is represented by its large retail store building in the Chicago loop district in addition to two warehouses outside the loop.

The new structure will be a seven-story building adjacent to and made a part of the two present warehouses, which will be increased one story in height to afford architectural harmony with the new building. In this location the firm will combine all its facilities under one roof, using a total of 240,000 square feet of floor space, representing one of the largest paper warehouses in the world. The offices which have heretofore been maintained downtown will occupy the top floor of the new building.

The growth of Bradner Smith & Co. in size and in extent of service has closely paralleled the advance in the printing industry, and affords a striking suggestion of the increased demand for paper and paper products.

Ben C. Pittsford Heads Open-Shop Printers of Chicago

The organization of Chicago open-shop printers, formerly the Typothetæ Association, is now known as the Open-Shop Employing Printers of Chicago. This change is made in accordance with the new constiDonnelley, E. J. McCarthy, R. B. Nelson and F. A. Poole.

The association has become affiliated with the Employing Printers of America and will have new offices in the Monadnock building in the near future.

Rouse Adds New Department

After more than twenty years without a real vacation, Harry B. Rouse, president of H. B. Rouse & Co., is off to California, where he will take several months of well earned rest. Since the development of the first Rouse job stick nearly twenty-five years ago, Mr. Rouse has been on the job almost every day, and in those years he has contributed much toward the development and refinement of the mechanical side of printing and presswork.

Coincident with the departure of Mr. Rouse for California, a new sales and advertising department was created, with Oliver H. Kepley in charge. In the past Mr. Rouse has made no attempt to expand the sale of Rouse special equipment, for the reason that he has been too busy with the development of the mechanical and experimental sides of his business, in addition to handling the sales end. Mr. Kepley, the new general sales manager, is a practical man, having been an employing printer and a pressman several years ago, prior to his connection for a number of years with the Keystone Type Foundry. Later he became identified with the American Multigraph Company

and as field sales manager he was in a great measure instrumental in the national development of that concern. He will immediately launch a more intensive advertising campaign for H. B. Rouse & Co., and it is his intention to put on special representatives in the larger cities to push the new Rouse devices which are being exhibited for the first time at the Graphic Arts Exposition in Boston.

Brief Notes of the Trade

Crane & Co., printers and stationers, Topeka, Kansas, have made a two-story 17 by 72 foot addition to their plant. This gives the company approximately 2,500 extra square feet of floor space.

Cornelius Ford, formerly public printer, has assumed the general management of the Hayworth Publishing House, 627 to 629 G street Northwest, Washington, D. C.

The A. F. Geisinger Manufacturing Company, of Milwaukee, manufacturers of Minute saw filers for sharpening trimmer saws, have moved into new and larger quarters at 1033 Winnebago street.

C. D. Traphagen, who has been president of the State Journal Company, of Lincoln, Nebraska, since 1904, has severed his connection with that company. He has been associated with the State Journal Company for forty-four years. Mr. Traphagen announces that with his son he expects to establish a business "entirely outside that of printing and publishing."

G. C. Willings, vice-president in charge of sales of the Intertype Corporation, has just returned from Atlantic City, New Jersey, where he appeared before the classification committee of the western railroads in connection with the reduction in the freight classification on typesetting machines west of the Mississippi River. The case was handled through the Brooklyn Chamber of Commerce.

Joseph T. Mackey, secretary-treasurer of the Mergenthaler Linotype Company, left New York city July 18 aboard the S. S. Mauretania for a two-months' business-pleasure trip abroad. Mr. Mackey's itinerary includes points in England, France, Italy, Switzerland, Germany and Belgium. Before returning he will visit the various linotype agencies, both in England and on the continent. Accompanying him is Mrs. Mackey.

Mrs. Eleanor Dougan Hunter, formerly specialist on food, household appliances and toilet goods for Vanderhoof & Co., advertising agents of Chicago, and now vice-president and co-founder of the Educational Advertising Company, has become a member of the creative staff of James F. Newcomb & Co., Incorporated, 441 Pearl street, New York city. Mrs. Hunter retains her connection with the Educational Advertising Company, but will devote exclusively to Newcomb clients the limited amount of her time which is available.

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THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

Vol. 69

AUGUST, 1922

No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders roughout the United States and Canada, and subscriptions may be made throughout the United St through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London,
W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C.,

England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and

Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Faris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg,

South Africa.

South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

500 THINGS TO SELL BY MAIL—Remarkable new publication; workable plans and methods; loose-leaf, cloth binder; prepaid \$1.00. WALHAMORE COMPANY, Lafayette bldg., Philadelphia, Pa.

BUSINESS OPPORTUNITIES

\$12,000 WILL BUY a \$20,000 business; newspaper and job plant printing 11,000 to 14,000 papers weekly, and a well established job business with attractive contracts; ground floor, 2,500 feet floor space, light and well ventilated; linotype, 3 gordons, 2 cylinders, folder, casting outfit, saw, 9 stones, Hamilton dust proof cabinets, new type in series, double and triple fonts favorable location in Illinois; \$8,000 will handle the deal; will pay owner's salary and pay for itself in three years; accurate details for any one who can handle first payment. G 651.

FOR SALE — Established printing business, modern equipment and valuable property; opportunity for those desirous of handling publications and general printing; property worth more than total price of \$15,000 asked; located in growing manufacturing center of New Jersey, "45 minutes from Broadway." G 659.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE — Fully equipped print shop in city of 18,000; equipped to do all sorts of job printing; reasonable terms to right party. Write P. (). BOX 258, Janesville, Wis.

FOR SALE

WE CARRY the largest stock new and used folding machines in the world.
What are your requirements? PRESSES: 1 5/0 65-inch two-color Michie press with Cross feeder, extension delivery and 220 volt motor; 2 G. I. Premier Whitlock presses, bed size 33 by 45 inches, equipped with Cross feeders; 4 G. I. Premier Whitlock presses, bed size 47 by 66 inches, equipped with Cross feeders; 1 Hoe double sheet rotary press 44 by 64 inches with two Cross feeders and 230 volts D. C. motor; 1 John Thomson press 10 by 15 inch, two-roller. FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers 33 by 46 inch jobber; 1 Dexter No. 101 D/16 folder; 3 by 44 inch; 1 Dexter No. 104 D/16 folder, 40 by 54-inch; 1 Dexter No. 190 jobber; 1 Hall No. 525 folder. MISCELLANEOUS BOOKBINDERS: EQUIT-MENT: 1 12 by 16 inch 16 box Juengst gathering machine with stitcher and covering machine attached, age between 2 and 3 years; 1 Marresford tipping machine, 5 by 7 inches to 9 by 12 inches, practically new; 1 Seybold double head 7 by 38 inch die press; 1 Hancock register table; 1 Sheridan covering machine. All machines can be seen running and are guaranteed to be in first-class mechanical condition. GEORGE R. SWART & CO., Inc., Printing Crafts bldg., 461 Eighth avenue, New York city; Transportation bldg., 608 S. Dearborn street, Chicago.

FOR SALE—39 and 49 inch Auto clamp power cutters; two modern 46 by 62 bed Miehle presses; Lee 2-revolution press; three 12 by 18 New Series presses; 8 by 12, 10 by 15, 12 by 18 and 14 by 20 reg. C. & P. presses; C. & G. saw; 3 Washington hand presses; 35 by 47 Whitlock, 30 by 42 Century and 29 by 41 Campbell, all 4-roller 2-revolution presses; Rosback punch; Sheridan round cornering machine; 30-inch Jacques shear; 33 by 48 six quarto S. K. White Miehle press for newspaper and job work; 32 inch C. & P. power cutter; ½, ½ and 1½ inch Latham stitchers; 35 by 47 Brown "Togo" job folder. All secondhand machinery overhauled and guaranteed. Complete line of new machinery. Buyers in central states tell us your wants. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Hall folder, Six No. 428, will fold 8 by 10 to 28 by 28 inch sheets, floor space 5 by 7½ feet over all, including feed board; adjustable steel packing boxes; counter attached to give exact number of folded sheets; accurate register at all speeds; will make one or two parallel folds in various combinations; will make one parallel and one right angle fold; will make one parallel fold and two parallel folds at right angle to first fold; book covers can be folded on this machine; speed: 3,500 to 6,000 sheets per hour; guaranteed in perfect condition. The only reason we have for selling this is that we needed a larger machine. This is a bargain; cash or terms to reliable party. JONES & KROEGER COMPANY, Winona, Minnesota.

FOR SALE — Babcock Optimus press No. 8, equipped with Cross continuous feeder; bed of press 39 by 53; equipped with four form rollers, four angle rollers (distributors) and four steel riders; also equipped with extra set of rollers discovered by 10 H. P. Westingshouse motor. This press and feeder is furnished by 10 H. P. Westingshouse motor. This press and feeder are in splendid condition and will do first-class work; shipment could be made immediately. Address THE SCOTT F. REDFIELD CO., Inc., Publishers THE BOYS' MAGAZINE, Smeth-

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON Send for booklet this and other styles

MEGILL'S PATENT Automatic Register Gauge automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr. 761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y. From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES

VISE GRIP Send for hooklet this and other styles.

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FOR SALE — One Lee feeder complete for either linotype or intertype, includes two ingot easter (water-cooled molds), pair of tongs, some parts, etc.; you can purchase this outfit at a bargain. We have also a large assortment of ejector blades in various widths, from 10 ems to 30 ems. If you can use any of this material, write for prices to WEGMAN-WALSH PRESS, Inc., 23 S. Water street, Rochester, N. Y.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one New Era, two Intaglio printing presses, two-color Huber, 0000 Miehle, etc. Your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson blvd., Chicago, Ill.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be prefect condition; full information regarding these presses upon request. G 608.

FOR SALE — One new font of 8 point No. 1 with Antique No. 2 mats; one new Intertype 12-18-24 point head letter mold; one new straight matter linotype mold; all new and in good condition; terms; cash in hand; will sell reasonable. V. W. BRUCE, care Bunting Publications, Inc., Waukegan, Ill.

FOR SALE by the FORBES LITHOGRAPH MFG. CO., Boston, Mass., 1 Hall two-color offset press, now operating on high-class work. Any one interested in the purchase of such a press will receive full particulars on application.

FOR SALE — Printing and set-up paper box plant, \$25,000 corporation doing nice business; cnly one in the state in best city in U. S. For complete information address G 656.

FOR SALE — Brackett stripping machine in good condition, used very little; will strip flat sheets, reinforce catalogues, backs of books and tablets; price reasonable. G 564.

FOR SALE — Multicolor press in good condition; price very low; may be seen by calling on TRUMAN J. SPENCER, Room 54, 289 Fourth avenue, New York city.

FOR SALE ——One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. G 319.

BOOKBINDERS' MACHINERY— New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One (1) Lafayette folding machine, model No. 77; will take 19 by 25 sheet; in first-class condition. G 649.

DOUBLE QUICK automatic metal furnace, practically new; 19 inch Advance cutter. G 669.

HELP WANTED

ALL-ROUND BOOKBINDER WANTED — Have good permanent position for first-class ruler, forwarder and finisher; must be good workman and not slow. G 654.

Composing Room

JOB COMPOSITOR — We want a tasty job compositor in our modern plant; two Miehles, two Millers, two jobbers, folders, cutters, linotype, best of material and plenty of it; high-grade work; union shop, 44 hours; right wages to right man, married preferred; union man preferred, but if we can not get a good union man we will have to consider others; because this is a small city of only 17,000, don't think we don't know a good printer. Be frank and tell us everything about yourself — your age, experience, if you can use a linotype if necessary. Send us references, strictly confidential; the best plant in Ohio. SCHOLL PRINTING CO., Chillicothe, Ohio.

WANTED — A Linotype operator in a three-machine plant familiar with job composition; open shop doing strictly first-class work; steady position; state salary expected. G 662.

WANTED — Linotype machinist, thoroughly experienced, for plant with six machines, in Southern city; permanent; high-class book and job work; open shop. G 640.

WANTED — First-class job compositor and lockup man; good future for right man; \$40.00 per week; union. LAPORTE PRESS, Inc., La-Porte, Ind.

WANTED — Monotype make-up men for publishing plant in Wisconsin. GEORGE BANTA PUBLISHING CO., Menasha, Wis.

Executives

MECHANICAL ENGINEER — Thoroughly familiar with printing methods, capable of doing development work. Give full particulars in first letter. Chicago concern. G 663.

Managers and Superintendents

WANTED — Superintendent-foreman for composing room in South; permanent position; high-grade book and commercial work; open shop. G 645.

Pressroom

WANTED — Pressman, thoroughly competent to run a flat bed Duplex or Goss Comet press in one of the best equipped small city newspaper offices in the United States; working conditions unsurpassed; position desirable; no labor trouble. Address G 648, giving full particulars.

PRIVATE PRINTING PLANT doing advertising specialty work requires man with all-around experience; one with some knowledge of color work on rotary presses preferred; best of working conditions; to one who will advance, permanent position assured. G 652.

WANTED — Cylinder pressroom foreman; excellent opportunity for high-grade executive who takes pride in his work and is capable of producing the best of color work efficiently; must be energetic and willing to co-operate; non-union; northwestern Ohio. G 533.

WANTED — Experienced non-union cylinder pressman; three cylinders and folding machine; two Cross feeders; splendid position for right man who will make Raleigh his home. COMMERCIAL PRINTING COMPANY, Raleigh, N. C.

Salesmen

WANTED — Experienced printing salesman with long-established firm. ADAM-SON PRINTING COMPANY, Atlanta, Ga.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

STUDY JOURNALISM, advertisement writing, salesmanship and photographic journalism at home; new method; lowest tuition rates, expert instructors. Write, mentioning subject in which interested. WALHAMORE INSTITUTE, Lafayette bldg., Philadelphia, Pa.

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

STORIES, POEMS, ESSAYS, plays wanted. We teach you how to write, where and when to sell; publication of your work guaranteed by new method. WALHAMORE INSTITUTE, Dept. J, Lafayette bldg.. Philadelphia, Pa.

SELL YOUR SNAP SHOTS at \$5.00 each — Kodak prints needed by 25,000 publishers; make vacations pay. We teach you how and where to sell. Write. WALHAMORE INSTITUTE, Lafayette bldg., Philadelphia, Pa.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

Bindery

BINDERY — Folding machine operator, thoroughly experienced on all types of machines, wishes to connect with concern that will recognize ability and integrity. G 665, care Inland Printer, 41 Park Row, New York city.

BINDERY FOREMAN with good executive ability, thorough experience and knowledge of the binding business, competent in all branches, wants position. G 617.

SITUATION WANTED — All-around forwarder, finisher and ruler; many years' experience; East preferred. G 639.

Composing Room

SUPERINTENDENT of plant or composing room foreman; 18 years' experi-ence, 10 years as executive; understand price lists and cost finding systems and know how to get production; union; 37 years old; married; northwest preferred. G 667.

MODEL 9 OPERATOR-MACHINIST of superior ability and experience: display, catalogue, advertising work; familiar with nine other models and Intertype. Write or wire ASTEN, Hotel Endicott, New York, before

YOUNG MAN, who, with some knowledge of advertising, worked into and held a position as printing instructor for eight months, wishes to learn printing thoroughly; prefer Eastern states. G 653.

PROCESS

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$1.50, Post-free. Specimen Copy, Post-free, \$0.40.

Specimen copies can also be obtained from The Inland Printer Company upon request,

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

APPRENTICE wants position with small concern, to grow up with the business; one year's experience, can qualify for two. Forget the wages; I want the job. G 650.

MONOTYPE CASTER OPERATOR with keyboard experience, first-class references, desires immediate employment. L. SCHMEHL, 1813 Baker street, Baltimore, Md.

Executive

YOU SHOULD BE INTERESTED in hiring a man with these qualifications: capable of high-grade typography, designing and laying out work, estimating, know good advertising copy, familiar with the Standard cost finding system; student of DuQuesne University, Carnegie Institute Technology and United Typothetæ Printing Schools. If your business needs bolstering up I can help you by bringing new vision, selling printing and advertising services; executive ability, pleasing personality; protestant church-goer: married, 39 years of age. Wish to go into a plant doing best work. Would invest money with one or two ambitious men, in fact, I know of a good opening to be had; available August 1. Write to G 655.

PRINTING AND ADVERTISING EXECUTIVE will look with favor upon a substantial connection offering a definite future in a city of from 75,000 to 500,000, eastern or middle western location; broad experience and intensive training on sales, service and direct advertising; practical typographer, art and engraving supervisor, copy writer and editor; an unusual opportunity for a house desiring to develop along printing service lines; details upon request. G 670.

MASTER PRINTER, thoroughly conversant in all branches of the printing, engraving, lithographing and carton business, wishes to hear from some reliable firm desiring the services of a manager or superintendent of proven ability; 20 years' all-around experience, 10 years in executive positions; can give best of references; age 37 years; will go anywhere in U. S. or Canada.

Managers and Superintendents

SUPERINTENDENT or plant manager whose knowledge and unusual experience qualify him to function in a way to get the most efficient results, always alert planning for bigger things, can make a business grow, build goodwill and produce printing that can be sold at a price that is always fair, 100 per cent American, a gentleman all the time, conservative, adaptable, conscientious; understands all details of estimating, paper stock, mechanical operations and figuring charges; non-union, married, middle age; available two weeks; go anywhere. G 510.

POSITION WANTED — Manager-superintendent; executive with over thirty years' experience, now employed as manager of good sized shop doing high-grade catalogue and offset lithographic work, desires to make a change; thoroughly familiar with the cost of production and experienced in both the buying and selling end of the business; first-class references. G 566.

Office

PRINTING OFFICE MAN with combining abilities, estimating, production cost, order clerk; carries unlimited capacity of detail; seeks desirable position; 12 years' experience. G 658, care Inland Printer, New York.

Pressroom

PRESSROOM FOREMAN desires change September first; first-class all-around pressroom mechanic; 18 years' experience on cylinders and platens, expert on Kelly and Miller feeders; age 35, married and non-union; permanent situation wanted west of Mississippi River, Fexas or Oklahoma preferred; references and further information gladly furnished on request. G 664.

PRESSROOM FOREMAN—First-class cylinder and platen pressman desires position as working foreman of medium-sized pressroom, either cylinder, platen or combination; also good stock cutter; foreman of pressrooms for past ten years; now employed, but desire change; 30 years old, married; union. G 634.

SITUATION WANTED as pressman on either Miehle or Gordon presses; can handle Dexter or Miller automatics; have had 10 years' experience as a feeder and 5 years as a pressman. Write G 657.

WANTED TO PURCHASE

WANTED TO PURCHASE — Hoe front delivery, stop cylinder press No. $9\frac{1}{2}$, to take sheet of metal 36 by 60 inches. ST. THOMAS METAL SIGNS, LTD., St. Thomas, Ont.

WANTED TO PURCHASE — One 36 by 48 two-color variable size sheet press. CONTINENTAL PAPER & BAG MILLS, 16 East 40th street, New York city.

WANTED — Thompson typecaster, complete; must be in good condition. JULIUS MEYER PRINTING & PUBLISHING CO., 2107 E. Prairie avenue, St. Louis, Mo.

WANTED — Intertype Model A, 32 by 44 Dexter Folder, 39 by 53-inch Miehle Press; lowest cash price and machine number. G 660.

WANTED TO PURCHASE Michle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Rotary press capable of registering two or more colors one side of sheet on multiples of 11 inches. G 612.

WANTED — Two Miehle presses to take sheet 28 by 42; must be in good condition. BOX 800, Huntington, Ind.

CHICAGO PLANT will pay cash for one Harris E-1 press; prefer latest model. G 661.

CHICAGO PLANT will pay cash for one No. 8 or No. 14 Linotype machine.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Altantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue. Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich

BARNHART BROTHERS & SPINDLER - See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping and electroyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER - See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Linotypers

OSCIL-VALVE HEAT REGULATOR — A real gas governor for the Linotype that will hold the temperature where you want it; very simple, can be taken apart in ten seconds and cleaned without stopping the machine. Hundreds in use in California and the West. Sent on approval. Price \$15. G. W. HECK, 3444 Alice street, Los Angeles, Cal.

MICHENER'S EMBOSSING COMPOSITION

Hard as stone; counter-die ready for use in two minutes; softens quickly by hot water, gas flame or torch; remeltable, can be used over again. For Cold Embossing on platen presses. Each package has full instructions and hints on embossing and register work (over 2,000 words). You don't have to buy a book to learn to do good embossing. On the market for over 20 years. Send for a package today.

\$1.00 per package, prepaid

SOLD BY MOST LIVE SUPPLY DEALERS
USED ALL OVER THE WORLD

A. W. MICHENER, Mfgr., Grand Haven, Mich. (the printing machinery city)

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Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Paging and Numbering Machine

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER -- See Typefounders.

MERICAN TYPE FOUNDERS CO .- See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Hoff Combination Slitter, perforator and scorer. LESLIE D. HOFF, 330 Belmont avenue, Newark, N. J.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER - See Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER - See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

Bond Blanks

With Coupons or without. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS,
New York, N. Y.

PRINTERS OF HALF-TONES NEED-THE MECHANICAL CHALK RELIEF OVERLAY

It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

The Warren Manufacturing Co.

Manufacturers of

STRONG PAPERS



Special Covers

White and Colors

Rope

Rope Tag Rope Specialties

Jute

No. 1 Jute Tag No. 1 Jute Envelope No. 1 Jute Wrapping

Glassine

Diamond Opal Crystal Colors

20th Century Bristol

White and nine colors 22½ x 28½-110 22½ x 28½-160

Jewel Brand Second Sheets

White and five colors

Tuff Wyte Offset Tuff Wyte Jute Tuff Wyte Catalog Cover

Detail Drawing Paper Red Rope Wallet

Pattern Paper Red, Green, Drab

8 West Fortieth Street : New York City, N.Y.

MILLS

RIEGELSVILLE, N. J. MILFORD, N. J.

To the Printing and Plate Making Trade:

We are Pleased to Announce the Appointment of

Barnhart Brothers & Spindler

(Headquarters Monroe & Throop Sts., Chicago)

As Sole Selling Agents

for our

Planoflong Plants and Wood Dry Mats, miscellaneous equipment and supplies for the use of printers, flat bed newspapers, magazine and periodical printing plants, etc.

The United States territory covered in the arrangement with Barnhart Brothers & Spindler excludes the New England States, Pennsylvania, New York and New Jersey; also Oregon and California where similar arrangements have been made with the American Type Founders Company (headquarters San Francisco).

Wood Dry Mats and equipment for newspapers that stereotype their forms, news and feature syndicates, commercial stereotype mat and plate making plants, etc., will continue to be sold *directly by us* as at present.

A *Planoflong Plant* for demonstrations has already been installed in Barnhart Brothers & Spindler's Chicago show rooms.

WOOD FLONG CORPORATION

25 MADISON AVENUE, NEW YORK





The Famous Eagle-A



Educational Paper-Making Exposition will B in Boston!

HE famous "baby" Fourdrinier, perfect in every detail, will make paper continuously at the Graphic Arts Exposition—every step in miniature from the preparation of the raw pulp to the finished sheets.

Supplementing this, trained chemists in a completely equipped laboratory will show and carefully explain every known method of testing and analyzing paper.

The purpose of the Graphic Arts Exposition is *education*, not *promotion*. All the latest machinery and equipment used by the printing and allied industries will be shown in actual operation by skilled workers.

These men and women are there to explain, teach, and demonstrate; not to urge you to buy, but to answer all questions you care to ask—questions that have a vital bearing on your work, your costs, your present and future producing power.

The American Writing Paper Company

welcomes the opportunity to co-operate in this splendid educational effort and so to extend the services that it is otherwise able to render the printing industry.

A feature of special appeal to printers (whose customers are business men who produce or sell) will be a complete exhibit of direct-mail advertising campaigns with plan, results, and exact returns — an exhaustive demonstration of the methods by which greater sales and profits have been secured. The present value of such information to the graphic arts industries can hardly be overestimated.

Make your vacation trip this year productive. Authoritative information and new, inspiring contacts are elements that give life to growth and assurance in your business. And what time and place are better for genuine playtime and relaxation than the mountains and shores, the salt sea breezes of New England in August and September!

AMERICAN WRITING PAPER COMPANY

The Paper Service Manufacturing Institution HOLYOKE, MASSACHUSETTS

Welcome Craftsmen

Visitors to the Boston Graphic Arts Exposition are cordially invited to visit our display of Type. Borders, Ornaments and other equipment for the printing plant.

> Spaces No. 50, 51 and 56 Department A, Main Hall Mechanics Building.



THE H. C. HANSEN

TYPE FOUNDRY

190-192 Congress Street, Boston, Mass.

Copy for Your House Organ That Makes Friends and Wins Customers

Convincing proof of the power of this house organ copy to interest men who buy printing is contained in the following excerpts from letters:

J. M. Bundscho, Advertising Typographer, Chicago, says: "I let my mail lay while I read entirely through its sixteen pages, and I am taking this method of telling you that I think it one of the best, if not the best, house organ that ever came to my attention.

Sam K. Maxwell, Sales Manager, The Andrew Jergens Co., Woodbury's Facial Soap, Cincinnati, says: "Please place my name on your mailing list. This is the kind of business writing that we like to read."

Harold L. Boynton, an attorney in Los Angeles, said: "I am sure that there is no other publication of like nature in this country that excels the one you are producing."

J. Duncan Williams, Chicago, says: "A mighty well written, well printed, printing salesman."

A printer user, says: "It pays us big. It books business every issue." Another user says: "We have received some wonderful replies, and the 'Skipper' and I are very enthusiastic over the initial success."

If you should use the service, you will hold exclusive rights in a territory suitable to you. Copy and dummy will be mailed to you on a definite monthly date, and always on time. It will be written to fit your selling conditions. It will build good-will and it does sell to printers on request. Address: printing. Samples sent to printers on request. Address:

OREN ARBOGUST, Advertising 808 LAKESIDE PLACE, CHICAGO, ILL.



By the magic of modern manufacture, many of the baser materials may be transmuted into higher forms of usefulness. This conversion is a refining process, by which iron, for example, may become steel, and rags may be re-created into

Byron Weston Co. Record Paper

It is only through a series of most exact and painstaking operations that paper perfection, as exemplified in Byron Weston Co.'s Papers, is successfully attained and rendered enduring.

> Byron Weston Co.'s Paper reflects the stability of its users. Send for samples of Ledger and Bond Papers.

BYRON WESTON COMPANY DALTON, MASSACHUSETTS

Mid-States

NON-CURLING

GUMMED PAPERS

are FLAT in the real sense of the word

There is a grade for every kind of Label both in white and colors

EVERY PRINTER SHOULD HAVE ONE OF OUR SAMPLE BOOKS

> Ask for it! It's decidedly worth while

> > Manufactured by

Mid-States Gummed Paper Co. 2433 S. Robey St., Chicago, Ill.



Algerian

A COLLINS COVER PAPER

A popular-priced cover paper of character and distinction, with a soft suede-like texture that is distinctly unique.

Algerian covers are offered to meet the popular demand for COLLINS QUALITY at a moderate price.

Seven colors. Two sizes.

Portfolio of Samples On Request



A. M. COLLINS MANUFACTURING CO. 226-240 Columbia Avenue PHILADELPHIA, U.S. A.

Makers of "Ultrafine" Coated Cardboards and Cover Papers



HOWARD BOND

Quick-Moving Stock

HOWARD BOND is one paper that you can stock up on freely. It is suitable for so many different uses in a printing plant that you can keep

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o-Howard Bond-o

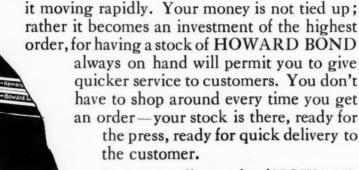
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o- Howard Bond -

o = Howard Ledger = 0

o-Howard Ledger -o



Keep a goodly supply of HOWARD BOND and HOWARD LEDGER on hand for emergencies.

> A ream or two of each of the 13 colors, a larger amount of the white, and

you will always have the stock on hand to fill orders for forms, letterheads, small enclosures and price lists.

Our handy sample portfolio will help you make a selection. Ask your paper dealer or write us

Compare It! Tear It! Test It!

And You Will Specify It!

THE HOWARD PAPER COMPANY

URBANA, OHIO

New York Office: 280 Broadway

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Chicago Office: 1148 Otis Building

LODESTONE COVERS



Lodestone Distributors

Baltimore, Md	O. F. H. Warner & Co.
Boston, Mass	
Buffalo, N. Y	R. H. Thompson Co.
Chicago, Ill	. J. W. Butler Paper Co.
Chicago, Ill	James White Paper Co.
Cincinnati Ohio	The Chatfield & Woods Co
Cleveland, Ohio	The Union Paper & Twine Co.
Dallas, Texas	Southwestern Paper Co.
Detroit, Mich	. Chope-Stevens Paper Co.
Grand Rapids, Mich	Central Michigan Paper Co.
Hartford, Conn	Henry Lindenmeyr & Sons
Houston, Texas	Southwestern Paper Co.
Indianapolis, Ind	
Kansas City, Mo	Missouri-Interstate Paper Co.
Los Angeles, Calif	Sierra Paper Co.
Milwaukee, Wis	
Minneapolis, Minn	McClellan Paper Co.
Minneapolis, Minn	Minneapolis Paper Co.
Newark, N. J	Henry Lindenmeyr & Sons
New York, N. Y	Henry Lindenmeyr & Sons
Omaha, Neb	Field-Hamilton-Smith Paper Co.
Philadelphia, Pa	Paper House of Pennsylvania
Pittsburgh, Pa	The Chatfield & Woods Co.
Portland, Ore	Endicott Paper Co.
Richmond, Va	Southern Paper Co.
Rochester, N. Y	
San Francisco, Calif	
Seattle, Wash	Mutual Paper Co.
St. Louis, Mo	Mississippi Valley Paper Co.
Toronto, Canada	United Paper Mills, Ltd.

Get This New Book of Lodestone Covers

LODESTONE Cover Paper is an artistic novelty. Its striking appearance commands instant attention. The crystalline formation in delicate multitone blendings of color suggest nature's own creations in the geological field. Nothing like it has ever before been produced in paper. Its advertising value cannot be overestimated.

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LODESTONE Covers are easy to print, have excellent embossing and folding qualities, and unusual durability, the surface being practically waterproof. There are seven shades, all shown in the new sample book. Secure one of these interesting exhibits from the nearest distributor, or write direct to the mill.

LODESTONE Covers are moderate in price, and so available for big editions. The sheets are made in the sizes which cut with least waste in catalog and booklet work. Unusual sizes can be made on quantity orders.

LODESTONE Covers are offered in three thicknesses, also with white lining, as shown in the sample book. All cover requirements have been carefully anticipated.

LODESTONE Covers have met with instantaneous success. The sales are unusually heavy and our distributors predict that it will become one of the most popular cover papers on the market.

LODESTONE Covers are produced by the makers of the famous Sunburst Cover Paper, which is in itself a guarantee as to beauty, quality and serviceability. Be sure to secure the Lodestone sample book.

Sheets of Lodestone paper for dummy purposes supplied free of charge upon request.

HAMPDEN GLAZED PAPER & CARD CO. Holyoke, Massachusetts

SYSTEMS

The Loft-Dried BOND at the Rag-Content Paper BOND Reasonable Price

MANY advertisers, probably including some of *your* customers, are in the habit of using one grade of paper for their regular correspondence, and another and cheaper grade for their processed sales letters, particularly where large quantities are used. Their "regular" letterheads they figure are too expensive for form letters, while the "form" letterheads are not good enough for office correspondence.

Whenever and wherever you find this condition, you have also found

an opportunity to add to your reputation for service by suggesting the use of Systems Bond for *both* kinds of letters.

By printing on Systems Bond you can produce and deliver letterheads that will compare favorably with the best that your customers are likely to have used for their correspondence, and at the same time, without sacrificing

your own profit, you can bill them at a price that will make them sufficiently economical for form letter use. Try it.

EASTERN MANUFACTURING COMPANY, General Sales Offices: 501 FIFTH AVENUE, NEW YORK
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New York—J. E. Linde Paper Company
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PITTSBURGH—General Paper & Cordage Company PORTLAND, Me.—C. H. Robinson Company PORTLAND, ORE.—Blake, McFall Company Quincy, Illinois—Irwin Paper Company RICHMOND—Virginia Paper Company ROCHESTER—GEO. E. Doyle Paper Co. SALT LAKE CITY—Carpenter Paper Co. of Utah SAN FRANCISCO—Blake, Moffitt & Towne SEATTLE—American Paper Company SPOKANE—Spokane Paper & Stationery Company SPRINGFIELD, MASS.—The Paper House of N. E. ST. LOUIS—Beacon Paper Company ST. PAUL—E. J. Stilwell Paper Company TACOMA—Tacoma Paper & Stationery Company WASHINGTON—Virginia Paper Company WINNIPEG, CANADA—The Barkwell Paper Company

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ALL executives and proprietors of manufacturing plants of the printing and allied industries attending the Exposition will have a wonderful opportunity of seeing all the latest machinery and equipment in actual operation and under one roof. At the

GRAPHIC ARTS EXPOSITION

to be held in Mechanics Building, Boston, August 28th to September 2nd, 1922, conducted by the Boston Club of Printing House Craftsmen (Boston Graphic Arts Exposition, Inc.) in connection with the Third Annual Convention of the International Association of Printing House Craftsmen, they can make comparisons, note all the merits of each machine and every piece of equipment without incurring any obligation or being talked into buying it. In one building they practically visit every well known manufacturer, and best of all, they see all the machines actually working and demonstrating their claims.

And besides the above advantages Boston, with its incomparable surf beaches, parks and historical points of interest, is a wonderful vacation city.

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White and fourteen attractive colors with envelopes to match.

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Write for complete free sample outfit, including full sheets of Neenah Bonds and Ledgers for testing purposes



Graphic Arts Exposition in Boston

NEARLY two hundred printers and manufacturers of printing equipment and accessories will participate in the Boston Graphic Arts Exposition, to be held in Mechanics Building, Boston, August 28, to September 2, 1922.

These industries that serve the cause of Better Printing will be represented by an exhibit interesting and educational.

Machinery will be in operation. Actual manufacturing will be done.

Since over forty per cent of the printing establishments of this country are located within a night's ride of Boston, many visitors are expected.

S. D. Warren Company, interested profoundly in the cause of Better Printing, is glad to recommend this Exposition to the attention of printers and users of printing.

Information and details of the Exposition may be obtained by addressing Boston Graphic Arts Exposition, Incorporated, 10 High Street, Boston.

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By these advantages both to seller and buyer, to bring about a wider use of announcements, with an increase of profit to the printer and engraver, and benefit to all concerned.

Write for instructive booklet describing the Linweave line and its uses.

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All stock envelopes are open end, gummed, but special fasteners can be provided in two days. Other sizes and weights can be obtained promptly. The advantage of enclosing your catalogue or mailing piece in a Buckeye Cover Envelope to match is obvious. The objections that have existed in the past are now removed by our new departure, which insures quick delivery and moderate cost.

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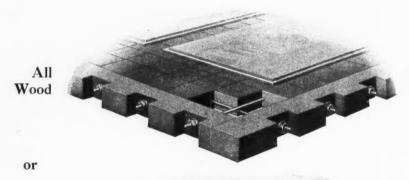
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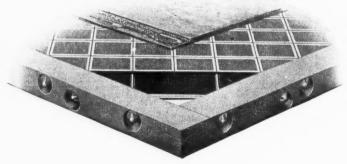
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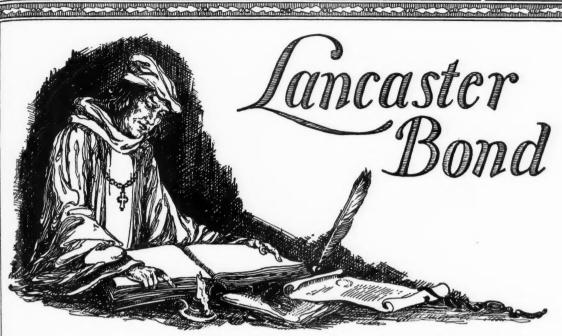


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Makes locking up forms on the bed of a Cylinder a simple matter. Saves time spent in bullding furniture around form. Eliminates trouble in close register work. Holds the form absolutely true and rigid. Even the smallest form can be quickly and easily locked up. Write for Circular and Prices.

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KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when le ters are received and answered.

You Need KASTENS TIME STAMP Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately.

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Edition Binding, Leather, Cloth, also Catalog.

Efficient Workmanship. Prompt Service. Prompt Service

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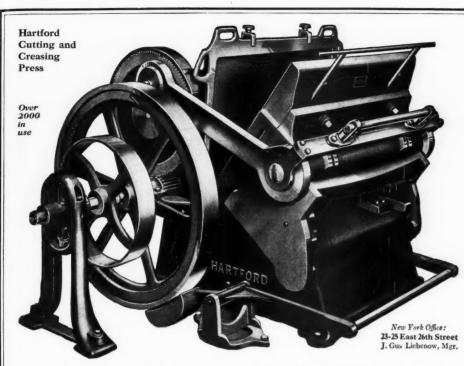
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Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.

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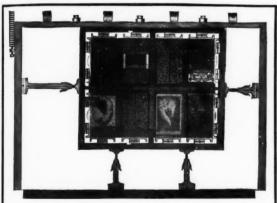
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The Boxmakers' favorite machine and best money maker. Has no equal in speed, durability and general efficiency. Used the world over -wherever folding boxes are made.

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These Important Improvements, Only on the Hartford, Speak for Themselves

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The form shown above will remain securely locked on the shakiest cylinder press. The tenacity and power of the Three-Disk Cams prevents any of these locking devices from working loose.

The cut shows three sizes of the Stephens Expansion Lock, also the Morton Lock-Ups which eliminate wood furniture and other springy, time wasting space fillers. Write for illustrated circular and price list.

Sold by Leading American Dealers and Foreign Agencies.

Samuel Stephens and Wickersham Quoin Co. Originators and Manufacturers

174 Fort-Hill Square, Boston, Mass., U.S.A.

· EXHIBITOR · Boston Graphic Arts Exposition August 28 to September 2

Improved Printing Inks

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These advertisements have told about new Colored Inks that will not corrode electros. Also of the high-grade Half-tone Inks:

Wizard Black, Kole Black, Sycamore Black

Added to these Best Sellers is

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The most Opaque White possible for printing on Dark Cover Stocks. It prints sharp and will not cake on the press. It is the most Permanent White known.

Send for Sample Prints

Write, wire, phone to our offices in the principal cities.

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A Strathmore representative will call with the book and show you how it can be used. No obligation, Mail the coupon today. Remember—the Grammar of Color is a scientific book that's 100% practical. And there's money in color printing.

Size 9" x 1 3"
Bound in boards with special container.

Note: Advertisers and designers will find Strathmore's Grammar of Color of greatest practical use.

THE successful printer of today must know how to use that trickiest of printing elements—color—and use it right.

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The Strathmore Grammar of Color.

This monumental work gives 90 different color combinations. Doesn't merely describe them. Actually shows them. And each is in correct balance and harmony.

These 90 combinations are on 16 different kinds and colors of Strathmore Cover stock.

1000 more combinations can be secured with the supplementary sheets furnished.

The practical suggestions are backed up with the theoretical explanation—for those who are interested.

A. T. De la Mare, Inc., of New York, state in an unsolicited letter: "We find the Color Grammar one of the finest means of obtaining harmony on cover stock, with a minimum amount of time."

Next time a customer wants "something distinctive," simply reach for the Grammar of Color. It will quickly give you the right suggestion—and guide your press-room foreman in getting the desired effect.

STRATHMORE'S GRAMMAR of COLOR

STRATHMORE PAPER CO. MITTINEAGUE, MASS.

Please have a Strathmore representative call and demonstrate the Grammar of Color.

Nami

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The New Eagle Composing Stick



The Page Caliper

Tools for Craftsmen

The New Eagle Composing Stick is the latest development in sticks, differing from all others in its construction. The knee locks to the bottom of the stick, not to the back. It offers the same resistance to tight spacing at the front as at the back. Owing to its accuracy, durability and ease of adjustment it is rapidly becoming a favorite among compositors.

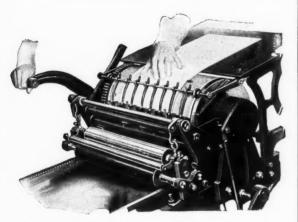
The Page Caliper is a new and practical tool for testing linotype composition to insure both sides of the page being the same length. The slightest variation of the slugs can be quickly detected and the trimmer knives adjusted accordingly.

Our T-Square for squaring forms is invaluable to makeup men, proofreaders and superintendents who O. K. forms. Line Gauges are small but important tools in any printshop. We make them in four styles.

For Sale by Supply Houses.

The Eagle Engineering Co.

Springfield, Ohio, U. S. A.



Potter Proof Presses

Better and Faster Work

The machine that does better and faster work is the most economical one regardless of its cost.

Labor is now and always will be, in this country, your most expensive item, and every device to reduce labor must be used.

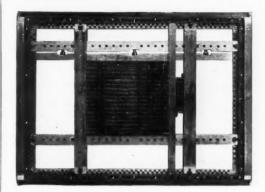
The Potter Proof Press with inking attachment and feedboard reduces the cost of proof taking by reducing the time per proof—and the proofs are real cylinder impression proofs.

Sold by all dealers and made by

Hacker Manufacturing Company

312 North May Street, Chicago

"NO-FURNITURE" CHASE



One-Minute Lockup

The Hilland Rapid "No-Furniture" Chase will make it possible for any man in your plant to lock up a form in one minute. Can your best stoneman do it with an old fashioned chase and wooden furniture?

All furniture is eliminated as each chase is a whole furniture cabinet in itself. It can not warp like wood furniture and it can not get out of order. The bars are made of special nickel chrome steel which is noted for its strength and toughness. They can be removed when desired.

Perfect register is possible with the "No-Furniture" Chase. The form can easily be moved by points, non-pareils or picas (point measure) in any direction. The chase is very simple to operate. An apprentice can lock up a form as efficiently as an experienced stoneman. Any style of quoin can be used and in most forms only one is needed.

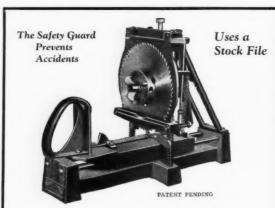
Special chases with type-high bars can be supplied for foundry work, eliminating the use of foundry bearers.

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ENDORSED BY PRINTING TRADE JOURNALS



Minute Saw Filer

Sharpen your Trimmer Saws with this accurate Filer

Don't stick to the old-fashioned, inaccurate way of sharpening Trimmer Saws. Place the Minute Saw Filer in your shop—in three minutes' time any one of your employees can sharpen your Trimmer Saw accurately and keep the teeth uniform in size and the saw perfectly round.

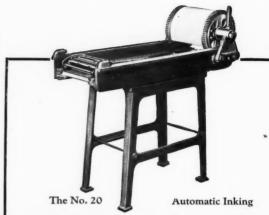
This sturdy, all iron and stee! machine files saws with or without trimmer holder. Simple adjustment sets saw to file and permits repeated sharpening. Pawl is easily adjusted to saws with different sized teeth.

Price, \$25.00 If your supply house can not furnish the Min-f. o. b. Milwaukee ute Saw Filer, we will. Write for booklet.

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Roller Series Proof Press

The No. 20 Press is one of the several evolutions of the Rigid Bed Idea in printing presses.

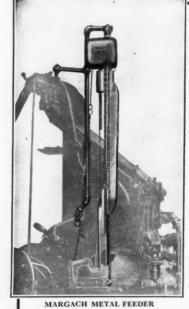
It gives you the greatest accuracy in impression; the nearest perfect ink distribution; the quickest, easiest and best handling of all galleys and forms within its scope—all this with the most rigorous simplicity and durability of parts.

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THE VANDERCOOK PRESS VANDERCOOK & SONS

Originators of the Modern Proof Press

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The Margach Metal Feeder \$75.00

Will B In Boston

Aug. 28 to Sept. 2

Space No. 46

For further information

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Toronto Type Foundry Co., Ltd., 120 N. Wellington Street, Toronto, Ontario

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Strings and Rubber Bands

You want to operate your platen presses at maximum speed without interruptions. You want each impression to be accurate and distinct. Casper Grippers securely hold the sheet to the platen in absolute register and prevent it sticking to the form.

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When ordering state size and make of press.

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Our type is cast on specially built Type Foundry casting machines, and is not to be confused with sorts caster products

All our products are excellent combinations of long years of experience in the Type Foundry game and the use of best mate-

Our sizes range from six to seventy - two point. Write for booklet showing some of our choice, modern, printing types.

LACLEDE TYPE FOUNDRY

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Equipped with the most rapid and simple method for mitering.

Can be used for out-mortising, undercutting, mitering and all operations required of a composing-room

The Table is level for all operations.

Column can not clog up.

Powerful work holder. Write Dept. B for

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Nickel-steel stereotypes can be produced in forty-five minutes in your own plant if you have stereotyping equipment. Our Nickel Bath will give stereotype plates a face of nickelsteel that will print perfectly with the minimum of ink. These plates will outwear ordinary electros and cost considerably less. The vat and formula are sold outright, giving you full rights for its use.

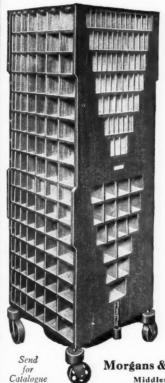
The process is not adapted for reproducing fine halftones, but it gives excellent results with all halftones up to 100-line screen.

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Let us show you how you can save time and money on printing plates.

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Is much help to the stone hand

He can place it where he wants it, and it turns so easily that all of the four sides are equally accessible.

It holds a lot-iron furniture of all standard sizes up to 120 picas in length, reglets, leads, job locks and lock-furniture, which make up

"Few-Piece Lock-up System" the great time-saver.

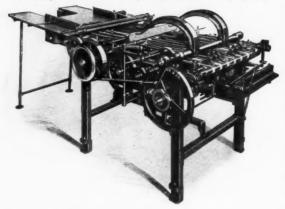
> Capacity 240 square feet.

Size 22 X 22 X 60 inches.

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EASE OF OPERATION MEANS INCREASED OUTPUT

Every decrease in the amount of physical effort expended in the operation of a Folding Machine means a corresponding increase in the output per day.



ANDERSON HIGH SPEED CATALOG & CIRCULAR FOLDING MACHINES are designed to make right angle and parallel folds in a great variety of forms within the range of 6x6 and 25x38 inches.

Aside from being an exceptionally well built and accurate folder, the Anderson can be quickly set for any fold by improved simple adjustments and produce 5,000 folded sheets per hour.

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The McCain Feeder Attached to Folding Machines of all makes Can be Loaded While in Operation

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Will Feed the Sheets as Fast as Your Folder Can Fold Them

Attached to an Anderson, Brown, Cleveland, Dexter, or Hall Folder it will get the highest possible output from the machine. The McCain Feeder has eliminated hand feeding and reduced operating costs in over 200 large printing plants.

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The Trimmiter Excels

Merely to say the best does not mean anything. but compare these features with any other saw on the market and you will buy a Trimmiter:

-A powerful, quick work-holding vise;

-An instant set end gauge;

—A miter gauge permitting of mitering a border from 2 to 24 points in thickness without reducing its length.

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-Motor off floor and attached to swinging bracket enabling you to have the belt at even tension:

-and other distinctive features all of which are contained in the

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the fastest, best and safest composing room saw on the market. Made in three sizes — one of which will suit your requirements. Write us for "Proof" of users' comments, specification sheet and prices.

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UTOMATIC MACHINER FOR ALL PURPOSES

Specially designed and constructed to meet every production requirement of pressroom, bindery and envelope plant.

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MECHANICAL ENGINEER

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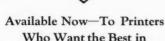
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Offset, Slipsheeting, Picking, Sticking, Piling in small piles, Waiting for colors to dry before running the next, and is a wonder in paper box printing and on Glassine paper.

 $\frac{1}{8}$ ounce treats 1 pound of ink yet we have sold over $\frac{21}{2}$ Tons to one Concern.

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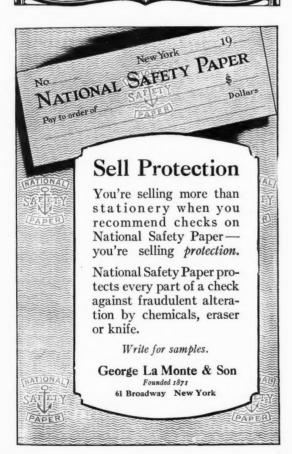
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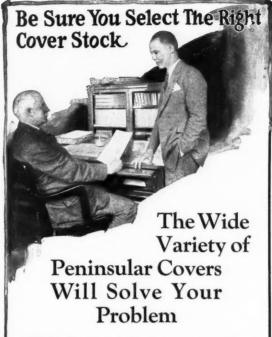
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The supply is limited. Write for yours while they are still available.

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Matching quality — matching thought and purpose is the big idea back of the making of Peninsular Covers.

Peninsular weights, textures, colors and weaves give the widest range of combinations to meet every need for catalog, booklet or folder, whether the product advertised be sheer fabric or ponderous machine.

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Peninsular Covers are quickly available through good Paper Merchants everywhere.

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A-K Push-Button Control Motor



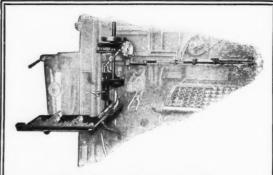
The Most Efficient Motor for Job Presses

The A-K Motor is the only small motor having the push-button control feature. With twelve speed points it is easy to regulate the speed of the press so that the feeder can handle the work most efficiently. Push-button control is a big time-saver in getting the press back to the same speed at which it was stopped.

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THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

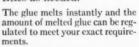
MAY WE TELL YOU ABOUT IT?

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The Wetmore Model A-D is the most flexible gluehandling device on the market. It is adapted to the needs of all glue users. The small user whose

daily requirements are uncertain can melt small quantities as needed.



The melted glue is always fresh and is kept at the right temperature by the automatic Temperature Controller.

The WETMORE MODEL A-D

Glue Heater and Pot

saves time, labor and glue in the bindery. Made in sizes of from 2 gallons to 200 gallons daily capacity.

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Increase your trade by use of **POATES' WAX PLATES** for **Ruled Forms**, maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy—pen and ink drawings are not necessary and all matter (descriptive), symbols, etc., are stamped into the wax matrix with type selected as to weight and face to suit the subject. The finished product is a deep, cleancut electrotype.

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Poates' "Wax Engraving Superiority"

For Your Library Shelf 25c to the Trade

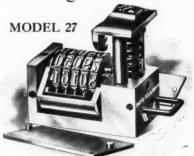
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Type-High Model 27 Type-High Model 28 5 Wheels . . \$16.00 6 Wheels . . \$18.00

Anything that saves money in the pressroom should be thrice welcome.

Roberts machines perform, with utmost efficiency, the work of an automatic numbering machine on the press—plus this: They can be taken apart (for cleaning) and put together in a jiffy. Try this with any other numbering machine—that's all.

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Simplest—Strongest—Fully Patented—Over 300,000 in use.

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"B" in Boston Aug.28-Sept.2

Never again will you have the opportunity of combining educational and business features with a real vacation treat. When you attend

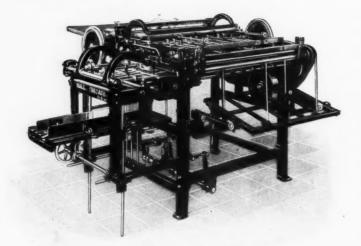
The Second Educational Graphic Arts Exposition

to be held in Mechanics Building, Boston, Massachusetts, for one week, August 28th to September 2nd, 1922, you will also enjoy Boston's famous surf beaches, sea food and shore dinners, parks and historical points of interest.

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The Hall No. 325 Folding Machine



Is a durable machine built for speed, accuracy and long life.

It will fold a sheet of 28" x25" maximum size down to a minimum size of 4"x4" on 1 fold, 6"x9" on 2 folds, 8"x10" on three folds at a speed ranging from 3500 to 6000 per hour.

Ask us about late improvements on this and other size folders manufactured by us.

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CHICAGO, ILLINOIS

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during their Convention when they will

Bin Boston
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Eastern Branches: Boston, Philadelphia, Baltimore, Richmond





TEACH THEM TO USE THEIR WASTED SPACE

Your customers buy 163 square feet of usable advertising space to every thousand 634 envelopes. They're wasting it; you're losing printing—and a big profit opportunity. Sell them the full-print idea—back-plusfront utilization of their envelope space. You print both sides at once from simple layouts we furnish free. We make up the envelopes from your sheets after you've printed them and give you quick-time service. You make a double profit, on the envelopes and on the printing. It helps keep your plant wheels moving and your customers satisfied. It's a trade-stimulating plan.

Make your customers' envelopes pay a dividend and increase your business. Write us for detailed information. Also ask for the—

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Fits Your U. T. A., Franklin and other Price Books.

All Envelopes Extra Heavily Gummed

Strictly a

Service

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All grades of one size shown on a page—approximate shipping weight of standard sizes in their different weights—approximate quantities of each size in a case. Prices quoted in less than 10,000 lots and 10,000 and case lots—exact figures without computing discounts.

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Onion Skin, Manifold and Thin Bond Papers

Made of the Best Rag Stock

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- —for various other purposes requiring thin papers that are strong and durable.

ESLEECK MFG. COMPANY

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Ask Dept. B for Samples

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Gentlemen: Without obligation, please send me one of your new time-saving price lists—the one that fits the U. T. A. Price Book.

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An unattractive proof sent to a customer does not do justice to either your compositors or your business. If the proof is not clear and distinct his attention is likely to be detracted from the good typography.

Proofs made on the

"B.B.B." Proof Press

(Brower Ball-Bearing)

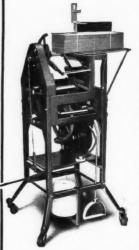
will create a favorable impression with your customer. Let us tell you some of the other advantages of the Brower.

A. T. H. BROWER COMPANY

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For Sale by the AMERICAN TYPE FOUNDERS COMPANY For Sale by BARNHART BROS. & SPINDLER

Are Your Packages Tied Securely?



If tied by hand, they may or may not be; if tied by the **Bunn** you are taking no chances. No slack cord, no slip-knots. Every package is tied securely with the non-slip knot which is an exclusive **Bunn** feature

The BUNN Package-Tying Machine

(Saves Time and Twine)

will cut the costs of your shipping department by doing the work of from three to five girls. The **Bunn** never gets tired and hot weather does not lower its efficiency. The best way to find out the economy and efficiency of the **Bunn** method of tying is to try one of our machines in your plant.

Write for particulars of our ten-day free trial offer, staling maximum and minimum dimensions of packages to be tied so we can tell what model will meet your needs.

B. H. BUNN COMPANY

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Everything in Steel Equipment for the Composing Room

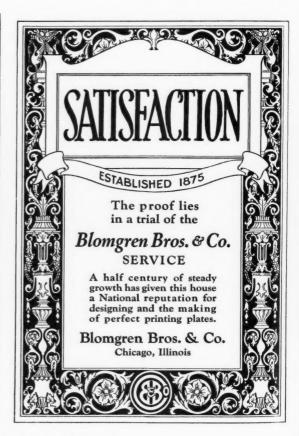
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A good Gummed Paper will show the lowest cost "per thousand labels"



because -

It is non-curling
It is non-caking
It takes less ink
It runs with less attention



To buy a good Gummed Paper, specify

Ideal Guaranteed Flat or Jones Non-Curling

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THE REDINGTON Counters for all kinds of Press Room Equipment

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Chicago

CARBON BLACK

GODFREY L. CABOT

938-942 Old South Building, Boston, Mass.

GRADES - Elf, Auk, Monarch, Kosmos No. 1, Kosmos No. 2

FACTORIES - Cedar Grove and Nancy's Run, W. Va.; Lamkin, La.

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A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages, packed with information that you can use every day. Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying. Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

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By C. S. PARTRIDGE

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The appendix will be found especially valuable. It contains in concise form useful information gained from the practical experience of the author. A complete index makes it easy to find information on any point described in the book.

Price \$2.00; postage 10c extra

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Ey C. S. PARTRIDGE

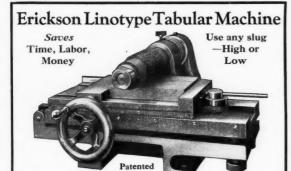
A THOROUGHLY practical treatise on the art of electrotyping and the various processes used. A full description of electrotypers' tools and machinery is given with complete instructions. The reference list of terms, processes and apparatus is of great assistance in solving the numerous problems connected with electrotyping.

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Patrician Cover

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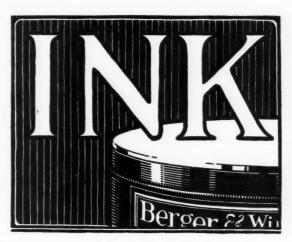
Art Laid Crash Finish

A distinctive pattern, strong and durable, combining beauty and usefulness.

Write for samples and quotations.

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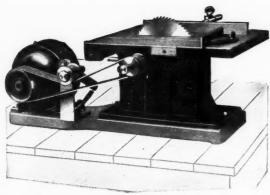
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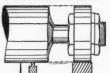
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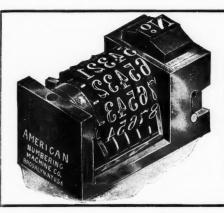
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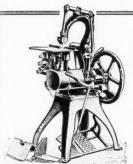
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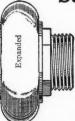
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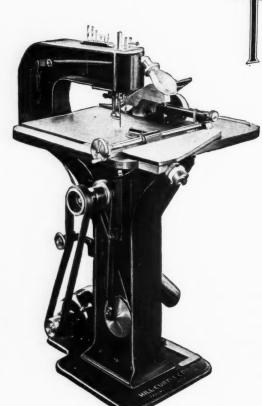
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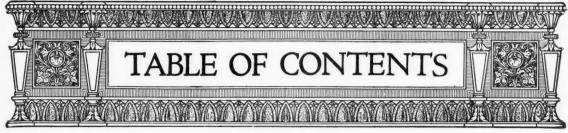
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AUGUST, 1922

PAGE	PAGE	P	PAGE
American Printing and Engraving Industry Threatened by Foreign Invasion 675	Hansen Type Foundry Celebrates Fiftieth Anniversary	Portraits Continued:	
BOOK REVIEW:	ILLUSTRATIONS:	Porter, Henry P	
Annual Report of the Smithsonian Insti-	Address of Welcome Presented to A. A. C. W.	Pressroom:	
tution — 1920 714	by American Photoengravers' Association 729	Blind Embossing From a Die	713
1! Risorgimento Grafico	Booksellers' and Printers' Guild of Haarlem,	Cutting Out Forms on a Platen Press	713
L'Enseignement Professionel en Belgique 714	Membership Token of	Embossing on a Cylinder Press	714
Boston Craftsmen Decorate Franklin Statue 728	Cloth Hall of the Guild of Cloth Workers and	Gold Inks, The Use of	714
Chicago Closed-Shop Printers Elect Officers 729	Cloth Merchants of Ypres 691	Mixing Colors and Tints	713
Chicago Paper House Shows Remarkable Growth	Foreign-Language Papers Published in Chicago, A Few of the	Onion-Skin Folio on a Feeder	714
COLLECTANEA TYPOGRAPHICA:	Froben, John, Printer Mark of 715	Right Ink in the Right Place, The Tracing Cloth, Printing on, Does Not Dry	
Contemplation Upon the Mystery of Man's	Guildhall of London	Rapidly	
Regeneration in Allusion to the Mystery	House in Bruges of the Merchants' Guilds of England	Two Colors at One Impression on Platen	713
of Printing	Linoplate Machine, The 730	Tympan for Two-Page Book Form on Platen Press	714
Smartness and Intellectuality	Plantin, Christopher, Printer Mark of 716 Printers' Guild of Antwerp, Membership	Will Bent Gripper Rod Affect Register?	
True Value of Printing, The 715	Token of	Pretty Printing Versus Printed Salesmanship.	
Watson, James, Master Printer, and Historian of Scottish Printing	Stationers Hall, London 689	Price Cutting, More About Printing House Craftsmen, Past and Present	
CONTRIBUTED:	Incidents in Foreign Graphic Circles 706	Process Engraving:	009
American Printing and Engraving Industry	Inserts in This Issue, The	Black Specks in Negatives	687
Threatened by Foreign Invasion 675	Equipment to Be Held at 728	Chromic Acid in Enamel	
Craftsman, The, and the Cost System 670	JOB COMPOSITION:	Color Perception, Degrees of	687
Craftsmen, The, and the Efficiency Problem. 669 Curious History of Some Words, The 686	Progress of Typography in America, The 701	"Devils" Appear Once More Etching Intaglio Lines Smooth on Zinc	687
Development and Growth of the Craftsmen's	Lead-Molding Press, Big, to Be Exhibited at	" Manul " Principle, Negatives by the	687
Movement, The	Boston	"Manul" Principle, The, Explained	
men's Movement 666	Litchfield Linoplate, The — a New Device for	Progress, and the Craftsmen's Movement	681
Foreign-Language Papers Reflect Advance of	Making Plates of Linotype Slugs 730	PROOFROOM:	
Printing	MACHINE COMPOSITION:	Collective Nouns	
The 679	Alignment of Small Letters Is Not Regular. 720	Names Heading Marriage Notices	
Graphic Arts Exposition, What the, Offers	Cleaning Old Matrices	Publisher's Salary, The	682
Craftsmen	Gas Pipe Too Small in Diameter 720	Rouse Adds New Department	731
Printing House Craftsmen, Past and Present 689	Keyrod Lifting Bar, To Remove the 719 Lugs of Matrices Sheared by Mold 720	Shattuck & Bickford Develop Two-Color Unit.	728
The Chicago Tribune's Development of Four- Color Rotagravure	Matrices Bind as They Leave the Distributor	SPECIMEN REVIEW	707
What the Craftsmen's Movement Means to	Box 720	The Chicago Tribune's Development of Four-	
the Printing Industry	Prevention Is Better Than Cure	Color Rotagravure	
"Where Are We At" in Processwork? 674 Word "Value," The, as Applied to Color 678	Speed of Keyboard Rolls 719	"The Correct Use of Bond Papers"	728
Correspondence:	Ventilating Pipes Fail to Carry Off Gas 720	Trade Notes:	#30
"Color in Theory and Practice" 683	Newspaper Features, The Use and Misuse of 684	Boston Craftsmen Decorate Franklin Statue Brief Notes of the Trade	731
Selling Printing With Art 684	NEWSPAPER WORK:	Chicago Closed-Shop Printers Elect Officers.	729
COST AND METHOD:	Founding a Country Newspaper — Then and Now	Chicago Paper House Shows Remarkable Growth	
Chargeable Hour Costs	Review of Newspapers and Advertisements 726	Editors Publish Paper on Special Train	729
What Is Estimating?	Offset Printing:	Goss, Samuel G	729
Craftsman, The, and the Cost System 670	Camera, Giant, for Offset Work 688	Goudy, Fred, Honored Hansen Type Foundry Celebrates Fiftieth	
Craftsmen, The, and the Efficiency Problem. 669	Offset Printing, Advantages Claimed for 688 Paper Important for Offset Printing 688	Anniversary	728
Craftsmen's Invocation, TheFrontispiece Curious History of Some Words, The 686	Rubber Blanket, Care of the 688	I. T. U. Convention, Exhibit of Printers' Equipment to Be Held at	
Development and Growth of the Craftsmen's	Tin Plate Printing 688	Lead-Molding Press, Big, to Be Exhibited	
Movement, The 667	Papermaking Machine to Be Exhibited at Bos-	at Boston Linograph, Model 3, to Be at the Boston	
DIRECT ADVERTISING:	Photoengravers Pay Tribute to Advertising	Show	
Illustrating Direct Advertising 697	Men 729	Litchfield Linoplate, The - a New Device	
EDITORIAL:	Ben C. Pittsford Heads Open-Shop Printers of Chicago	for Making Plates of Linotype Slugs Papermaking Machine to Be Exhibited at	130
Price Cutting, More About	PORTRAITS:	Boston	729
Publisher's Salary, The	Augustine, L. M	Photoengravers Pay Tribute to Advertising Men	720
Editors Publish Paper on Special Train 729	Calkins, Edward W 721	Ben C. Pittsford Heads Open-Shop Printers	
Employers' Attitude, The, Toward the Crafts- men's Movement	Delegation Which Invited President Harding to Exposition	of Chicago	
Foreign Graphic Circles, Incidents in 706	Demarest, John R 722	Rouse Adds New Department Shattuck & Bickford Develop Two-Color Unit	728
Foreign-Language Papers Reflect Advance of	Deviny, John J	"The Correct Use of Bond Papers "	728
Printing 694	Goodheart, William R	Type-Hi Corporation Organized	
Future of the County Agricultural Weekly, The 679	Goss, Samuel G	Type-Hi Corporation Organized	
Goss, Samuel G	Lester, William H	What the Craftsmen's Movement Means to the Printing Industry	
Graphic Arts Exposition, What the, Offers	Moulton, Benjamin P	"Where Are We At" in Processwork?	674
Craftemen 721	Noteon Edgar E 777	Word " Value" The as Applied to Color	0/8



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INDEX TO ADVERTISEMENTS

PAGE	PAGE	PAGE
Acme Multi-Color Co	Gegenheimer, Wm	Morgans & Wilcox Mfg. Co
American Assembling Machine Co 622		
	Geisinger, A. F., Mfg. Co	Morrison, J. L., Co
American Brass & Wood Type Co 754	Gilbert Paper Co	Murphy, Jos. E., Co
American Numbering Machine Co 775	Globe Engraving & Electrotype Co 771	Murphy-Parker Co
American Steel Chase Co	Goes Lithographing Co 651	National Announcement Association 752
American Type Founders Co629, 634, 650	Golding Mfg. Co	
American Writing Paper Co	Goss Printing Press Co	National Machine Co
		Nechtel, Herbert Carl
Anderson, C. F., & Co	Hacker Mfg. Co761, 779	Neenah Paper Co
Arbogust, Oren	Haddon, John, & Co	New Advance Machinery Co 766
Ault & Wiborg Co	Hall, A. W., & Co	New Era Mfg. Co
Automatic Printing Devices Co 775	Hamilton Mfg. Co	No-Offset Co
Babcock Printing Press Mfg. Co 652		No-Oliset Co. 764 Norib Co., The 654
	Hammermill Paper Co	
Barnhart Bros. & Spindler	Hampden Glazed Paper & Card Co 742	Northwestern Electric Co
Barton Mfg. Co 754	Hansen, H. C., Type Foundry 739	Nossel, Frank 758
Beckett Paper Co	Hellmuth, Charles, Co	Paper Mills' Co
Berger & Wirth 773	Hickok, W. O., Mfg. Co	Parker, Thomas & Tucker Paper Co
Berry Machine Co	Hilland, H. J., Co	
Bingham Bros. CoInsert		Peninsular Paper Co
	Hill-Curtis Co	Penrose, A. W., & Co., Ltd
Bingham's, Sam'l, Son Mfg. Co	Hoff, Leslie D., Mfg. Co	Pitt, J. W 756
Blatchford, E. W., Co	Hoffmann Type & Engraving Co774, 775	Pittsburgh Monotype Composition Co 627
Blomgren Bros. Co 770	Horton Mfg. Co	Pittsburgh Type Founders Co
Boice, W. B. & J. E 773	Howard Paper Co	
Boston Graphic Arts Exposition		Poates, L. L., Co
Brackett Stripping Machine Co	Hoyt Metal Co	Porte Publishing Co
	Huber, J. M 777	Print-Aid Co
Bradner Smith & Co	Indiana Chemical & Mfg. Co 620	Printers Appraisal Agency 754
Brower, A. T. H., Co 770	Indiana Chemical & Mig. Co	
Bunn, B. H., Co 770	International Association of Electrotypers 640	Redington, F. B., Co
Burton's, A. G., Son	International Correspondence Schools 746	Roberts Numbering Machine Co 767
	Intertype Corporation	Rouse, H. B., & Co
C. & G. Mfg. Co	Johnson Perfection Burner Co	Royal Electrotype Co
Cabot, Godfrey L	•	Scott, Walter, & Co
Campbell Prtg. Press Repair Parts Co 758	Kastens, Henry	Sevbold Machine Co
Carmichael Blanket Co 643	Kidder Press Co	
Casper Gripper Co 762	Kimble Electric Co 644	Shattuck & Bickford
Challenge Machinery Co 618	King, Albert B., & Co	Sheridan, T. W. & C. B., Co
Chandler & Price Co	King Card Co	Sinclair & Valentine Co
Chicago Metal Mfg. Co		Sloan, W. H 774
Chicago Metal Mig. Co	Laclede Mfg. Co	Stafford Engraving Co
	LaMonte, George, & Son 765	Standard Typesetting Co
Christensen Machine Co	Lanston Monotype Machine CoCover	Stephens, Samuel, & Wickersham Quoin Co 759
Cleveland Folding Machine Co	Latham Automatic Register Co	Stiles, Chas. L
Collins, A. M., Mfg. Co	Latham Machinery Co	
Collins, Chas H 645		Stokes & Smith Co
Conner, Fendler & Co	Lead Mould Electrotype Foundry 638	Strait, H. H
Coy, Don W	Leiman Brothers	Strathmore Paper Co 760
oy, Don W	Lester & Wasley Co 746	Swart, Geo. R., & Co
Craig Sales Corporation	Levey, Fred'k H., Co 783	
Crane, Z. & W. M	Liberty Folder Co	Thompson Type Machine Co
Crescent Engraving Co	Linograph Co	Type-Hi Corporation
Cromwell Paper CoCover	Ludlow Typograph Co	Typo Mercantile Agency 656
Dexter Folder Co		Ullman, Sigmund, Co
	McCain Bros. Mfg. Co 764	United Printing Machinery Co
Dick, Rev. Robert, Estate	McKaig, A. W	
Dinse, Page & Co 774	McLaurin-Jones Co	Vandercook, R. O 762
Dorman, J. F. W., Co 754		
Ounham, Fred'k, Co 643	Marathon Electric Mfg. Co	Want Advertisements
Durant Mfg. Co	Margach Mfg. Co 762	Warren Mfg. Co
	Matrix Re-Shaper Co 774	Warren, S. D., Co
Eagle Engineering Co	Mechanical Chalk Relief Overlay Process 735	Wesel, F., Mfg. Co658, 746, 754
Eagle Printing Ink Co 758	Megill, Edw. L	Western States Envelope Co
Castern Brass & Wood Type Co 754		Weston, Byron, Co
Eastern Mfg. Co	Meisel Press Mfg. Co	Weston, Byron, Co
Elgin Bending Machine Co	Mergenthaler Linotype CoCover	West Va. Pulp & Paper CoInsert
	Michener, A. W	Wetter Numbering Machine Co
Embossograph Process Co	Mid-States Gummed Paper Co 739	Whitaker Paper Co
Engdahl Bindery 758	Miehle Printing Press & Mfg. Co 637	White, James, Paper Co 774
Erickson, Albert W 773	Miller Saw-Trimmer Co	Wiggins, John B., Co 774
Sleeck Mfg. Co	Mittag & Volger	Wing's Chauncey, Sons
		Wondersaw Mfg. Co
Falcon Co	Mohr Lino-Saw Co	Wondersaw Mig. Co
Forman-Bassett Co	Monitor Controller Co	Wood & Nathan Co
ossenkemper, H. E., & Co 758	Morgan Expansion Roller Truck Co 775	Wood Flong Corporation 737



					PAGE 763
					650
					656
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MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N.Y.

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